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Find Your Light: An In-Depth Exploration of Lighting Design for Dance Performance

Heather Romanowski
Loyola Marymount University

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FIND YOUR LIGHT:

An in-depth exploration of lighting design for dance performance

Heather Romanowski

Mentors:

Professor Judith Scalin

Professor John Garofalo

•

In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 6, 2011

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SENIOR THESIS PROJECT MATERIALS

FEBRUARY

2011 Dance Program Production Calendar

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8 Production Meeting #1 Burns conference room- CONVO	9	10	11	12
13	14	15	16	17	18	19
20	21	22 ADJUDICATION 1 12:15-1:30p Burns 239	23	24 ADJUDICATION 2 12:15-1:30p Burns 239 ADJUDICATION 3 6-9p Burns 239	25	26
27	28 SPRING BREAK					

MARCH

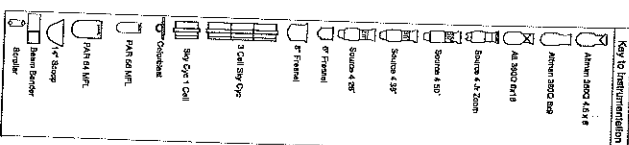
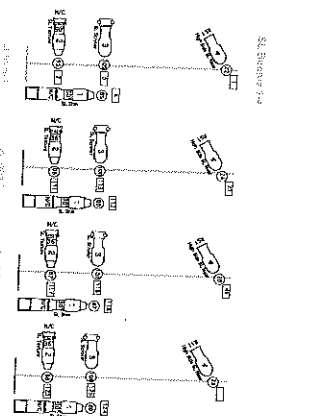
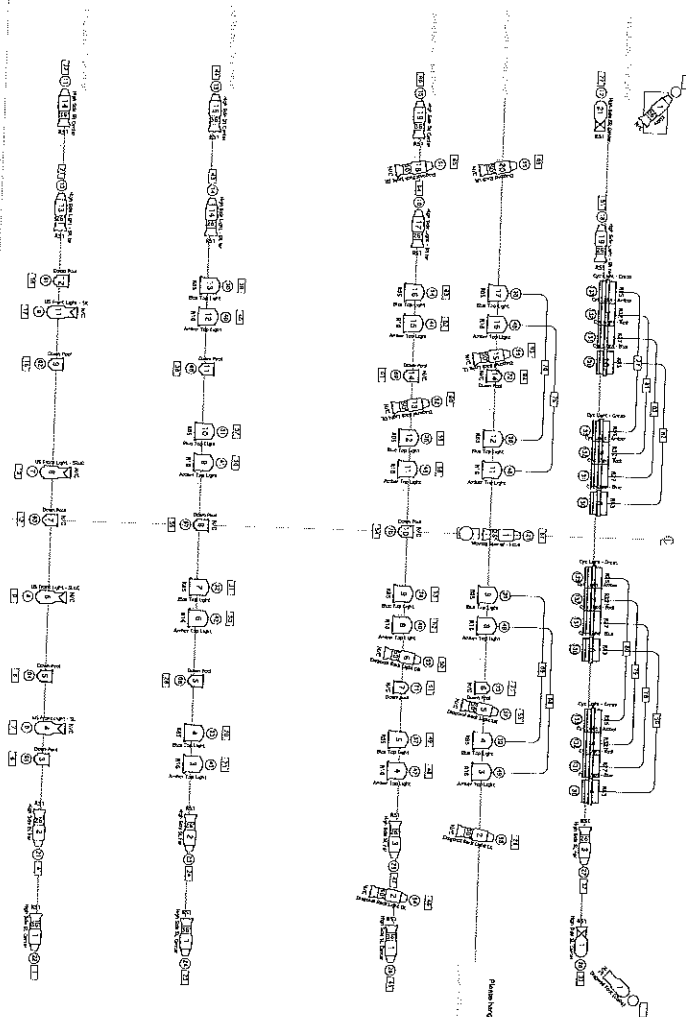
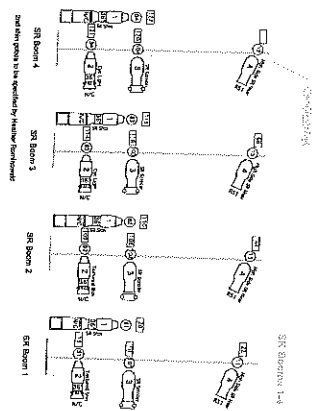
2011 Dance Program Production Calendar

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 SPRING BREAK	2 SPRING BREAK	3 SPRING BREAK	4 SPRING BREAK	5
6	7 RESULTS POSTED	8	9	10	11	12
13	14	15 Production Meeting #2 Burns conference room- CONVO	16	17	18	19
20	21 Hang Dance 9a-6p	22 Hang Dance 9a-6p	23 Hang Dance 9a-6p	24 Hang Dance 9a-6p	25 Dance Floor Load-in 9a-12p	26
27 Spacing Rehearsals 10a-8p	28 Focus Dance 9a-5p Spacing Rehearsals 6-10:30p	29 Prod Meeting #3 Focus Dance 9a-5p Spacing Rehearsals 6-10:30p	30 Focus Dance 9a-5p Spacing Rehearsals 6-10:30p	31 NO CLASSES CESAR CHAVEZ		

APRIL

2011 Dance Program Production Calendar

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1 Converge Run Through 3:15 Burns 239 in Show Order	2
3	4 TECH DANCE 5:15 PM Crew 6 PM Tremolo 7:30 Running...Heart 8:30 PM Last Breath 9:30 PM Fault	5 TECH DANCE 5:15 PM Crew 6pm PM Saligia 7:30 PM Dear 9 PM Liminal	6 TECH DANCE 5:15 PM Crew 6 PM [Extra]ordinary 7:30 Oubliez-moi Pas 9 PM Limelight	7 TECH DANCE 5:15 PM Crew 6 PM Blinded Fugitive 7:30 PM Move 9 PM Conversations	8 TECH DANCE 5:15 PM Crew 6 PM Meet Me At the River, Lord	9 TECH RUN First Half 11 AM Crew 11:30 AM Cast 12 PM Tech Starts
10 TECH RUN Second Half 11 AM Crew Call 11:30 Dancer Call 12 PM Tech Starts	11 DRESS 1 crew 5:15p cast 5:30p warmup 6:00p curtain 7:00p	12 DRESS 2 crew 5:15p cast 5:30p warmup 6:00p curtain 7:00p *Rose Eichenbaum	13 SHOW 1 crew 6:15p cast 6:30p warmup 7:00p curtain 8:00p	14 SHOW 2 crew 6:15p cast 6:30p warmup 7:00p curtain 8:00p	15 SHOW 3 crew 6:15p cast 6:30p warmup 7:00p curtain 8:00p	16 SHOW crew 6:1 cast 6:3 warmup 7:0 curtain 8:0
17 Encore! 2pm Strub Theatre	18	19	20 EASTER HOLIDAY NO CLASSES	21 EASTER HOLIDAY NO CLASSES	22 EASTER HOLIDAY NO CLASSES	23
24	25	26	27	28 SENIOR SHOWCASE/CERE MONY TBD Murphy Recital Hall	29	30



VECTORWORKS EDUCATIONAL VERSION

2011 Student Dance Concert

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Position	Color	Channel	Purpose	Position	Color
(1)	Front Light ...	FIRST ANTE-P...	N/C	(35)	Blue Top Light	THIRD	● R85
(2)	Front Light ...	FIRST ANTE-P...	N/C	(36)	Blue Top Light	THIRD	● R85
(3)	Front Light ...	FIRST ANTE-P...	N/C	(37)	Blue Top Light	THIRD	● R85
(4)	Front Light ...	FIRST ANTE-P...	N/C	(38)	Blue Top Light	FOURTH ELEC...	● R85
(5)	Front Light ...	FIRST ANTE-P...	N/C	(39)	Blue Top Light	FOURTH ELEC...	● R85
(6)	US Front Li...	FIRST ELECTRIC	N/C	(40)	Amber Top ...	SECOND ELEC...	● R16
(7)	US Front Li...	FIRST ELECTRIC	N/C	(41)	Amber Top ...	SECOND ELEC...	● R16
(8)	US Front Li...	FIRST ELECTRIC	N/C	(42)	Amber Top ...	SECOND ELEC...	● R16
(9)	US Front Li...	FIRST ELECTRIC	N/C	(43)	Amber Top ...	SECOND ELEC...	● R16
(10)				(44)	Amber Top ...	THIRD	● R16
(11)	High Side S...	FIRST ELECTRIC	○ R5...	(45)	Amber Top ...	THIRD	● R16
	High Side S...	BOOM 1		(46)	Amber Top ...	THIRD	● R16
(12)	High Side L...	FIRST ELECTRIC	○ R5...	(47)	Amber Top ...	THIRD	● R16
(13)	High Side S...	SECOND ELEC...	○ R5...	(48)	Amber Top ...	FOURTH ELEC...	● R16
	High Side S...	BOOM 2		(49)	Amber Top ...	FOURTH ELEC...	● R16
(14)	High Side L...	SECOND ELEC...	○ R5...	(50)			
(15)	High Side S...	THIRD	○ R5...	(51)	Diagonal B...	THIRD	N/C
	High Side S...	BOOM 3		(52)	Diagonal B...	THIRD	N/C
(16)	High Side L...	THIRD	○ R5...	(53)	Diagonal B...	THIRD	N/C
(17)	High Side S...	FIFTH ELECTRIC	○ R5...	(54)	Diagonal B...	THIRD	N/C
	High Side S...	BOOM 4		(55)	Diagonal B...	FOURTH ELEC...	N/C
(18)	High Side L...	FIFTH ELECTRIC	○ R5...	(56)	Diagonal B...	FOURTH ELEC...	N/C
(19)				(57)	Diagonal B...	FOURTH ELEC...	N/C
(20)				(58)	Diagonal B...	FOURTH ELEC...	N/C
(21)	High Side S...	FIRST ELECTRIC	○ R5...	(59)			
(22)	High Side S...	FIRST ELECTRIC	○ R5...	(60)			
	High Side S...	BOOM 5		(61)	Down Pool	FIRST ELECTRIC	N/C
(23)	High Side S...	SECOND ELEC...	○ R5...	(62)	Down Pool	FIRST ELECTRIC	N/C
(24)	High Side S...	SECOND ELEC...	○ R5...	(63)	Down Pool	FIRST ELECTRIC	N/C
	High Side S...	BOOM 6		(64)	Down Pool	FIRST ELECTRIC	N/C
(25)	High Side S...	THIRD	○ R5...	(65)	Down Pool	FIRST ELECTRIC	N/C
(26)	High Side S...	THIRD	○ R5...	(66)	Down Pool	SECOND ELEC...	N/C
	High Side S...	BOOM 7		(67)	Down Pool	SECOND ELEC...	N/C
(27)	High Side S...	FIFTH ELECTRIC	○ R5...	(68)	Down Pool	SECOND ELEC...	N/C
(28)	High Side S...	FIFTH ELECTRIC	○ R5...	(69)	Down Pool	THIRD	N/C
	High Side S...	BOOM 8		(70)	Down Pool	THIRD	N/C
(29)				(71)	Down Pool	THIRD	N/C
(30)	Blue Top Light	SECOND ELEC...	● R85	(72)	Down Pool	FOURTH ELEC...	N/C
(31)	Blue Top Light	SECOND ELEC...	● R85	(73)	Down Pool	FOURTH ELEC...	N/C
(32)	Blue Top Light	SECOND ELEC...	● R85	(74)			
(33)	Blue Top Light	SECOND ELEC...	● R85	(75)			
(34)	Blue Top Light	THIRD	● R85	(76)			

LW5

4/1/11

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Position	Color	Channel	Purpose	Position	Color
(77)				(119)			
(78)				(120)	Moving Spe...	FIRST ANTE-P...	
(79)				(121)	Moving Spe...	FOURTH ELEC...	
(80)				(122)			
(81)	SR Shin	BOOM 1	N/C	(123)			
(82)	SR Shin	BOOM 2	N/C	(124)			
(83)	SR Shin	BOOM 3	N/C	(125)			
(84)	SR Shin	BOOM 4	N/C	(126)			
(85)	SL Shin	BOOM 5	N/C	(127)			
(86)	SL Shin	BOOM 6	N/C	(128)			
(87)	SL Shin	BOOM 7	N/C	(129)			
(88)	SL Shin	BOOM 8	N/C	(130)	Cyc Light - ...	FIFTH ELECTRIC	● R83
(89)				(131)	Cyc Light - ...	FIFTH ELECTRIC	● R27
(90)				(132)	Cyc Light - ...	FIFTH ELECTRIC	● R321
(91)	Textured Shin	BOOM 1	N/C	(133)	Cyc Light - ...	FIFTH ELECTRIC	● R95
(92)	Textured Shin	BOOM 2	N/C	(134)			
(93)	Cyc Light	BOOM 3	N/C	(135)			
(94)	Cyc Light	BOOM 4	N/C	(136)			
(95)	SL Texture	BOOM 5	N/C	(137)			
(96)	SL Texture	BOOM 6	N/C	(138)			
(97)	SL Texture	BOOM 7	N/C	(139)			
(98)	SL Texture	BOOM 8	N/C	(140)	Front Color	FIRST ANTE-P...	○ R103
(99)				(141)	Front Color	FIRST ANTE-P...	○ R103
(100)	FOot Light	DECK DC	N/C	(142)	Front Color	FIRST ANTE-P...	○ R103
(101)	SR Scroller	BOOM 1		(143)	Front Color	FIRST ANTE-P...	○ R103
(102)	SR Scroller	BOOM 2		(144)	Front Color	FIRST ANTE-P...	○ R103
(103)	SR Scroller	BOOM 3		(145)	Front Color	FIRST ANTE-P...	○ R103
(104)	SR Scroller	BOOM 4		(146)	Front Color	FIRST ANTE-P...	○ R103
(105)	SL Scroller	BOOM 5		(147)	Front Color	FIRST ANTE-P...	○ R103
(106)	SL Scroller	BOOM 6		(148)	Front Color	FIRST ANTE-P...	○ R103
(107)	SL Scroller	BOOM 7		(149)	Front Color	FIRST ANTE-P...	○ R103
(108)	SL Scroller	BOOM 8		(150)	Front Color	FIRST ANTE-P...	○ R103
(109)				(151)	Front Color	FIRST ANTE-P...	○ R103
(110)				(152)			
(111)				(153)			
(112)				(154)			
(113)				(155)	Curtain War...	FIRST ANTE-P...	● R50
(114)					Curtain War...		
(115)							
(116)							
(117)							
(118)							

Converge Magic Sheet

Front Light									
1	2	3	4	5					
140	141	142	143	144	145	146	147	148	149
150									
84	83	82	81						
31									
Shins									
88	87	86	85						
40									
Shins									
140	141	142	143	144	145	146	147	148	149
150									
94	93	92	91						
21									
Texture									
98	97	96	95						
30									
Texture									
104	103	102	101						
11									
Scrollers									
108	107	106	105						
20									
Scrollers									
17	16	15	14	13	12				
2	12	22	32						
High Sides									
27	26	25	24	23	22				
9	19	29	39						
High Sides									

Converge Magic Sheet Page 2

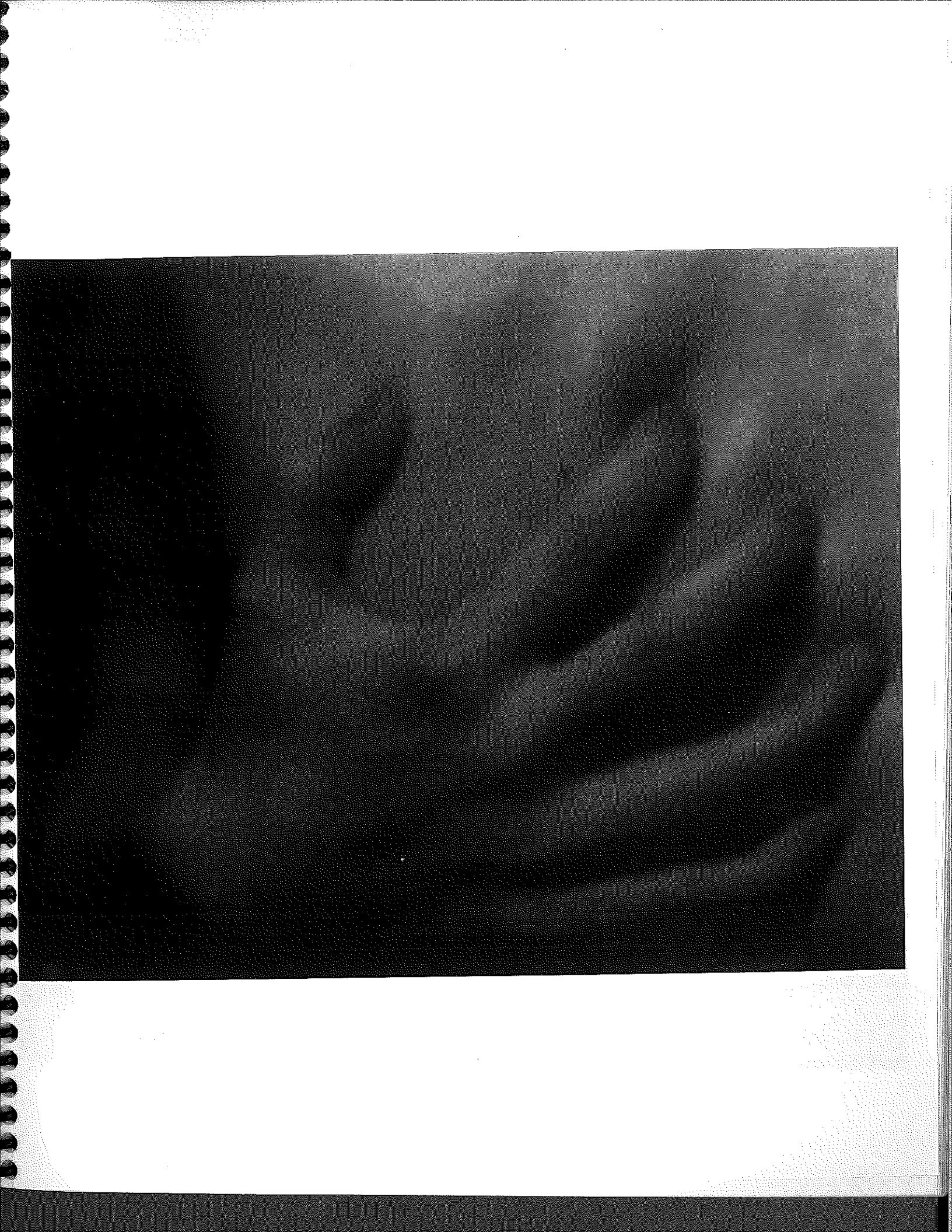
57	54								
Diag Backs									
51	56								
Diag Backs									
38	39								
Blue Tops									
35	37								
25									
31	33								
Amber Tops									
48	49								
46	47								
41	43								
Cyc Lights									
130	131	132	133						
blue	red	amber	green						
69	70	71							
NC Tops									
66	67	68							
35									
61	62	63	64	65					
Focus									
2	3	4							
Points									
12	13	14							
22	23	24							
I-Cues									
121									
Diag Fronts									
160									
43									
48									
161									

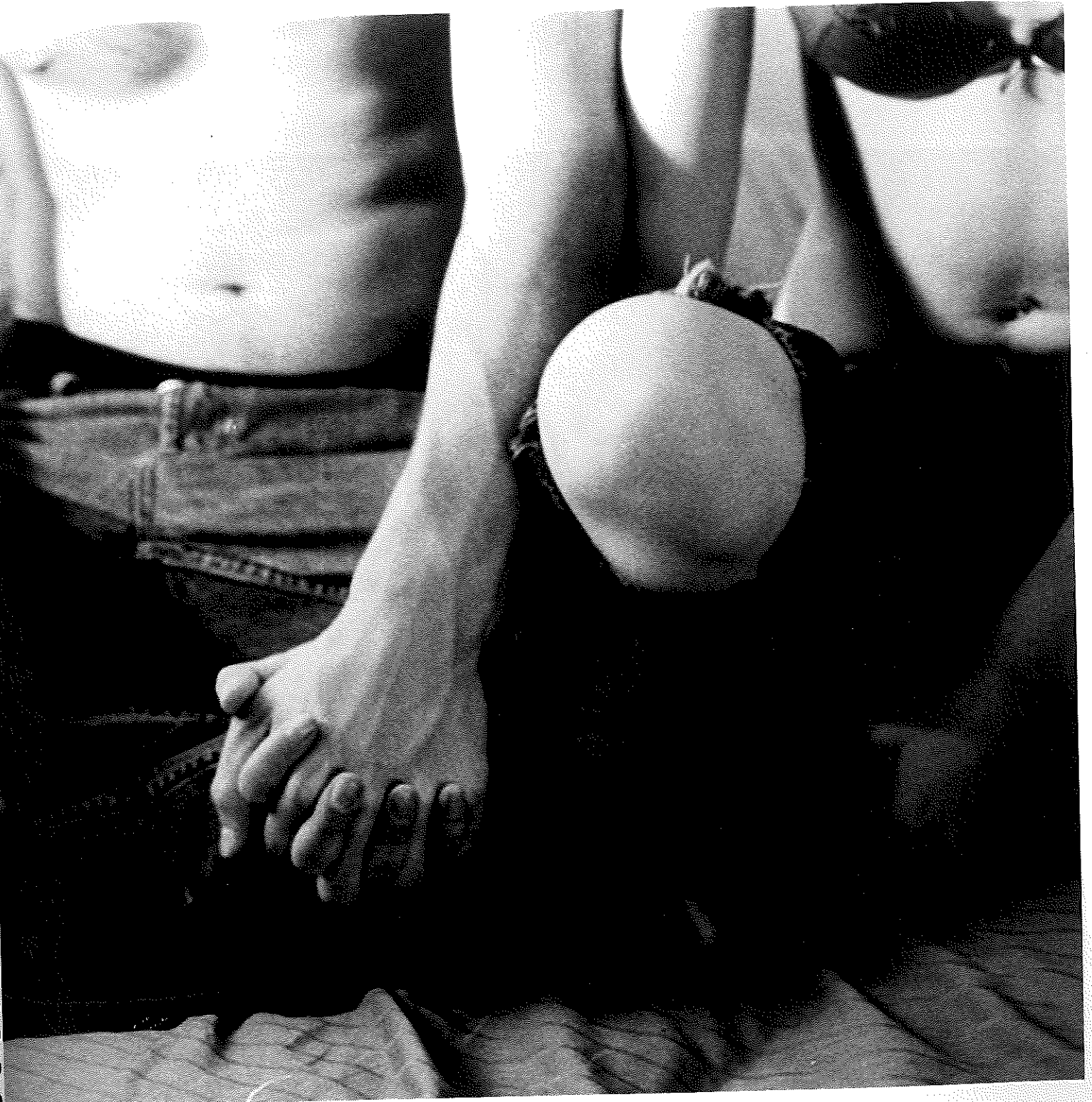
Gel Strings

1	7050
2	7250
3	6900
4	7450
5	8350
6	8900
7	8850
8	3200
9	3800
10	4700
11	4970
12	4150
13	5500
14	7100
15	3850
16	5300

J. Borodina





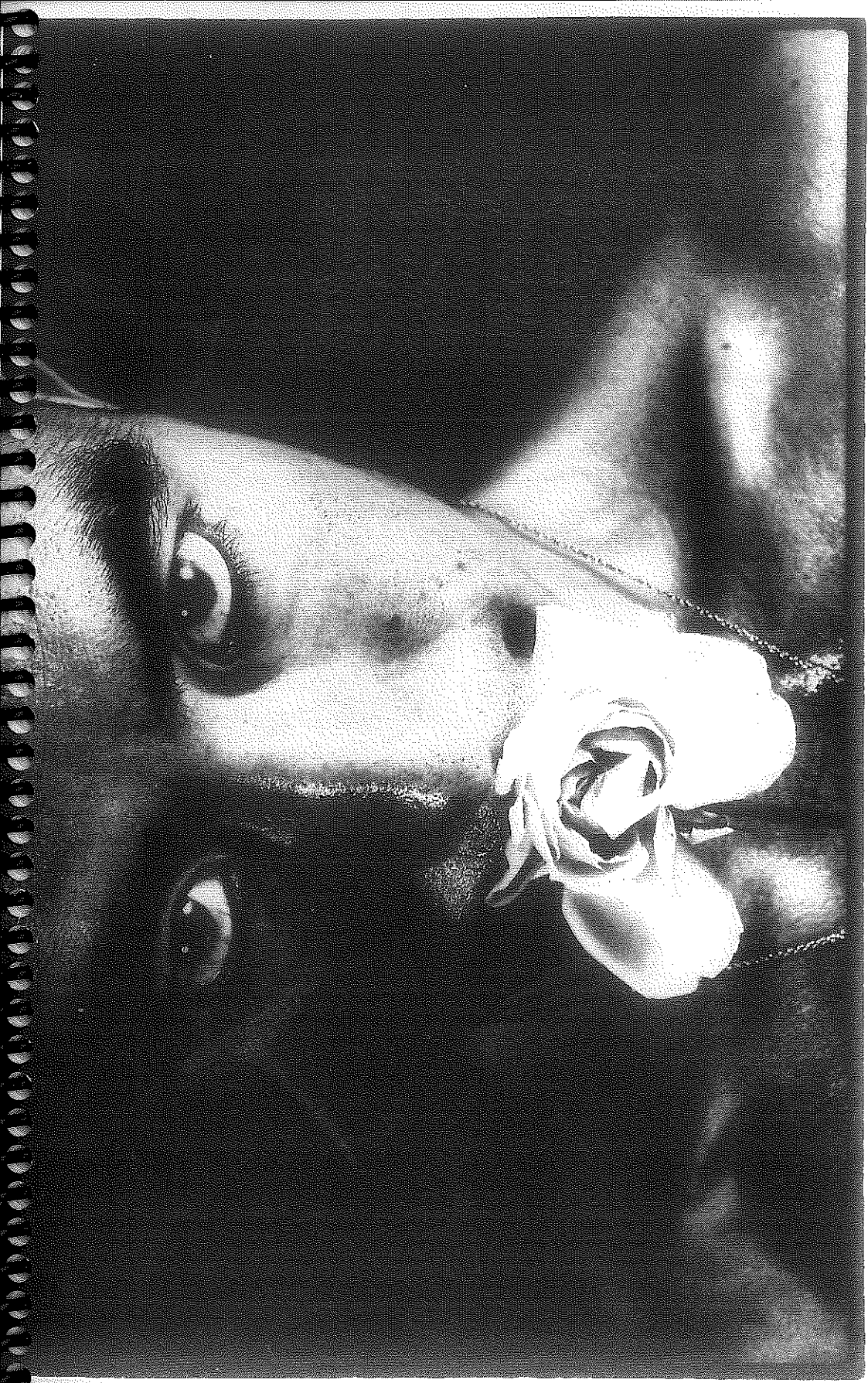










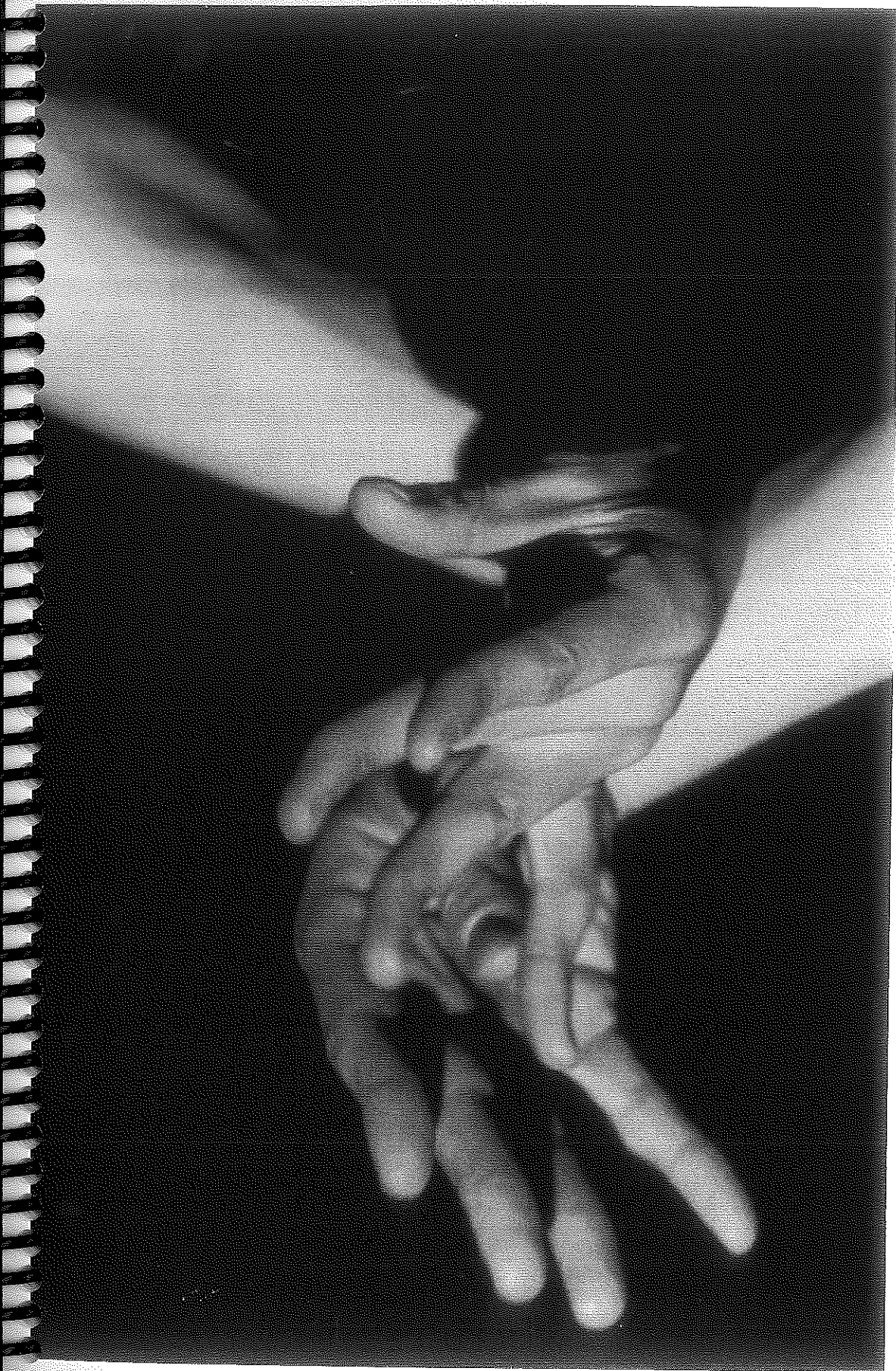


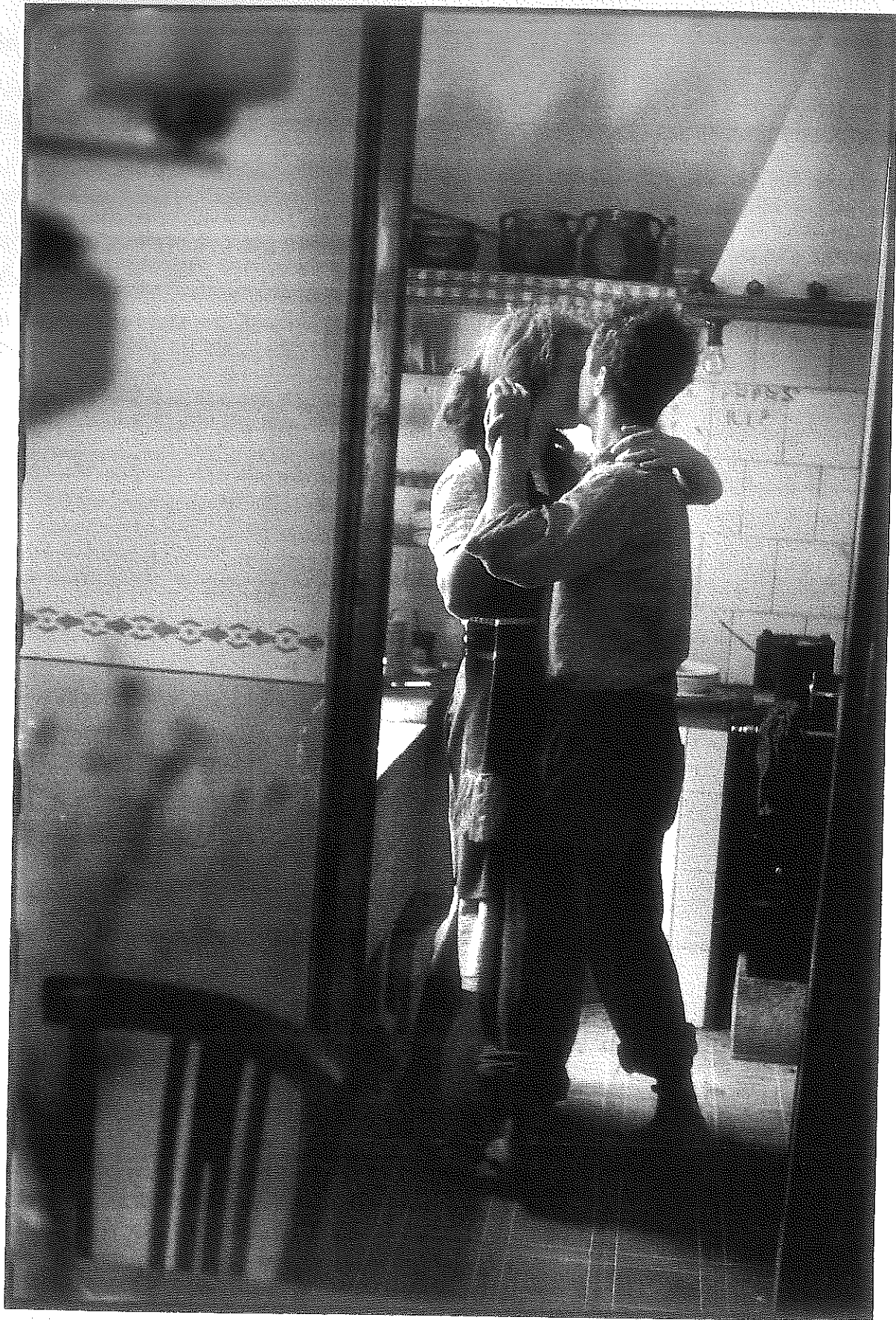


MINI ANDEN AND MISSY RAYDER, ITALIAN VOGUE, PARIS 1997



IN STERN: PARAMOUNT STUDIOS, LOS ANGELES 1996





Valencia, Spain, 1952

$\frac{1}{2}$ $\frac{1}{3}$ [illegible]

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: 0

[illegible][illegible]

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: 0

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: 0

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: 0

[illegible][illegible]

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: 0

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: 0

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: 0

[illegible][illegible]

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: 0

[illegible]

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: 0

[illegible]

Channel 4133
Intensity: 0

Cue 1/301 Top

Times: Up 8 Down 8 Focus 8 Color 8 Beam 8

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 8

Flags: DarkMove

Channel Intensity: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: 33 -

Channel	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	
Intensity:	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Color:									+	+	+	+	CP 1	CP 1	CP 1	CP 1							

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: -
Focus: + FP 24

[illegible]

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: - - - - - - - - - - - - - - - - -

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: - - - - - - - - - - - - - - -

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: - - - - - - - - - - - - - - - -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: - - - - - - - - - - - - - - -

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304

Intensity: - - - - -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: - - - - -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: - - - - -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: - - - - -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: - - - - -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: - - - - -

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: - - - - -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: - - - - -

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472
Intensity: - - - - -

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: - - - - -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity: - - - - -

Channel 4133
Intensity: -

Cue 1/303 WIDEN
Times: Up 7 Down 7 Focus 7 Color 7 Beam 7
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 7

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - - -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - - - - -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: 33 74 - - - - -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115
Intensity: - - - - -
Color: + + + + CP 1 CP 1 CP 1 CP 1

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: -
Focus: + FP 24

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: -
Color: + + + + + + + + + + + + + + +

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: - - - 53 - - - - - - - - - - - - - - -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: -

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: -

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: -

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity: -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: -

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: -

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472
Intensity: -

Intensity: - - - - - - - - - - - - - - - - - -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006

Channel 4133

Cue 1/304 J and V Cross

Times: Up 7 Down 7 Focus 7 Color 7 Beam 7

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 7

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220

channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241

channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262

channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283

[illegible]

Color:

+ + + + CP 1 CP 1 CP 1 CP 1

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: -
Focus: + FP 13

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: -
Color: + + + + + + + + + + + + + + +

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: - - - 0 - - - - - - - - - - - - - - - - -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: -

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: -

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: -

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity: -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: -

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: -

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472

Intensity: -
Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity: -

Channel 4133
Intensity: -

Cue 1/306 C step over T

Times: Up 7 Down 6 Focus 7 Color 7 Beam 7
Delays: Up 0 Down 0.5

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 7

Duration: 7

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - - - - - - - - - - 63 - - - - - - - - - - - 33 - - - - -

Channel Intensity:

Channel	Intensity
34	-
35	-
36	-
37	-
38	-
39	-
40	-
41	-
42	-
43	-
44	-
45	-
46	-
47	-
48	-
49	-
50	-
51	-
52	-
53	-
54	-
55	-
56	-
57	-
58	-
59	-
60	-
61	-
62	-
63	-

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: -

	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115
Channel:	-	-	-	-	-	-	-	-	51	56	-	-	62	80	80	-	-	-	-	-	-	-
Intensity:	-	-	-	-	-	-	-	-	+	+	+	CP 1	CP 1	+	+	-	-	-	-	-	-	-
Color:	-	-	-	-	-	-	-	-	+	+	+	+	+	+	+	-	-	-	-	-	-	-

[illegible]

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: -
Color: + + + + + + + + + + + + + + + + - - -

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: -

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity:

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283

Intensity:

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity:

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity:

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity:

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity:

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity:

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity:

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity:

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity:

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472
Intensity:

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity:

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity:

Channel 4133
Intensity:

Cue 1/306.5 J AND e MEET US

Times: Up 5 Down 6 Focus 5 Color 5 Beam 5

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 6

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: 0 0

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity:

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: 66 66 0

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115

Intensity: - - - - - 45 51 0 - 47 51 0 0 - - - - -
Color: + + + + CP 1 CP 1 + +

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: - - - - - 0 - - - - - - - - - - - - -
Focus: + FP 13

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: - - - - - - - - - - - - - - - - - - -
Color: + + + + + + + + + + + + + +

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: - - 11 - - - - - - - - - - - - - - -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: - - 73 - - - - - - - - - - - - - - -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: - - - - - - - - - - - - - - - - - - -

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472
Intensity: -

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity: -

Channel 4133
Intensity: -

Cue 1/306.7 J and E USR

Times: Up 8 Down 10 Focus 8 Color 8 Beam 8

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 10

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - 20 - - - - - -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: - - - - - - - - - - - - - - - - - - - 66 47 - - - - - -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115
Intensity: - - - - - - - 45 51 - - 47 51 - - - - - - - - - -
Color: + + + + CP 1 CP 1 + +

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: -
Focus: + FP 13

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: -
Color: + + + + + + + + + + + + + +

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: - - 11 - - - - - - - - - - - - - - - - - -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: - - - 0 - - - - - - - - - - - - - - - - -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: -

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: -

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: -

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity: -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: -

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: -

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472
Intensity: -

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity: -

Channel 4133
Intensity: -

Cue 1/307 Jessie's Fall

Times: Up 9 Down 11 Focus 9 Color 9 Beam 9

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 11

Flags: DarkMove

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116
Intensity: - - - - - - - 30 30 30 30 75 75 75 75 - - - - - - -
Color: + + + + + + + +

Channel 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137
Intensity: -
Focus: + FP 24

Channel 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158
Intensity: -
Color: + + + + + + + + + + + + + +

Channel 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179
Intensity: - 0 - - - - - - - - - - - - - - - - - - -

Channel 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200
Intensity: -

Channel 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221
Intensity: -

Channel 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242
Intensity: -

Channel 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263
Intensity: -

Channel 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284
Intensity: -

Channel 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305
Intensity: -

Channel 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326
Intensity: -

Channel 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347
Intensity: -

Channel 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368
Intensity: -

Channel 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389
Intensity: -

Channel 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410
Intensity: -

Channel 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431
Intensity: -

Channel 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452

Intensity: - - - - -
Channel 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473
Intensity: - - - - -
Channel 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494
Intensity: - - - - -
Channel 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006 4133
Intensity: - - - - -

Cue 1/308 snuggle

Times: Up 7 Down 8 Focus 7 Color 7 Beam 7
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 8

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - - 33 - - - - -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - 24 - - - - -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: - - - 37 -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116
Intensity: - - - - - - - 0 0 0 0 0 0 0 0
Color: + + + + + + +

Channel 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: - - - 24 44 - - - - - - - - - - - - - - -
Focus: FP 30 FP 30

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: -
Color: + + + + + + + + + + + + + + +

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: -

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: -

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: -

Intensity: - - - - -

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity: - - - - -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: - - - - -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: - - - - -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: - - - - -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: - - - - -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: - - - - -

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: - - - - -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: - - - - -

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472
Intensity: - - - - -

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: - - - - -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity: - - - - -

Channel 4133
Intensity: -

Cue 1/308.1 move to mid stage

Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 4.9

Flags: DarkMove

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - - 1 - - - 33 - - - - -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - - - - - - - - - - - - - - - 24 - - - - -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: - - - 37 - - - - - - - - - - - - - - -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115
Intensity: -
Color: + + + + CP 1 CP 1 CP 1 CP 1

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135
Intensity: - - - - 0 60 - - - - - - - - - - - - -
Focus: FP 20 FP 20

Channel 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156
Intensity: -
Color: + + + + + + + + + + + + + + +

Channel 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177
Intensity: -

Channel 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198
Intensity: -

Channel 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219
Intensity: -

Channel 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240
Intensity: -

Channel 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261
Intensity: -

Channel 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282
Intensity: -

Channel 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303
Intensity: -

Channel 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324
Intensity: -

Channel 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345
Intensity: -

Channel 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366
Intensity: -

Channel 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387
Intensity: -

Channel 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408
Intensity: - - - - - - - - - - - - - 0 - - - - - -

Channel 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429
Intensity: -

Channel 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450
Intensity: -

Channel 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471
Intensity: -

Channel 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492
Intensity: -

Channel 493 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631
Intensity: -

Channel 4006 4133
Intensity: - -

Cue 1/308.2 penultimate

Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 4.9

Flags: DarkMove

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - - 1 - - - 33 - - - - - - - - - - - - - - - - - -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - 22 - - - - - -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: - - - 23 -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115
Intensity: -
Color: + + + + CP 1 CP 1 CP 1 CP 1

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135
Intensity: - - - - - 28 - - - - - - - - - - - - - - - -
Focus: FP 10 FP 10

Channel 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156
Intensity: -
Color: + + + + + + + + + + + + + + +

Channel 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177
Intensity: -

Channel 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198
Intensity: -

Channel 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219
Intensity: -

Channel 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240
Intensity: -

Channel 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261

[illegible]

Channel Intensity: 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93

Channel	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115
Intensity:	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Color:								+	+	+	+	CP 1	CP 1	CP 1	CP 1	-	-	-	-	-	-	-

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: - - - - - 0 - - - - - - - - - - -
Focus: + FP 10 - - - - - - - - - - -

Channel	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157
Intensity:	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Color:				+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	-	-	-

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: -

Channel Intensity: 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241

Channel: 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: -

Channel: 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity: -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: -

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: - - - - - - - - - - - - - - -

Channel Intensity: 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity: -

Channel 4133
Intensity: -

Cue 1/310 Bows

Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 4.0

Duration: 4.9

Flags: DarkMove

Channel Intensity: - - - 0 - 44 44 -

Channel Intensity: 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62

Channel	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92
Intensity:	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0	0	0	0	0	0	0	-	-	-	-

Channel	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114
Intensity:	-	-	-	-	-	-	-	-	-	80	80	-	-	96	96	-	-	-	-	-	-	-
Color:									+	+	+	+	CP 1	CP 1	CP 1	CP 1						

Channel 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135
Intensity: -
Focus: + + -

[illegible]

Channel 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177
Intensity: -

Channel 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198
Intensity: -

Channel 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219
Intensity: -

Channel 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240

Intensity: - - - - -

Channel 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261
Intensity: - - - - -

Channel 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282
Intensity: - - - - -

Channel 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303
Intensity: - - - - -

Channel 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324
Intensity: - - - - -

Channel 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345
Intensity: - - - - -

Channel 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366
Intensity: - - - - -

Channel 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387
Intensity: - - - - -

Channel 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408
Intensity: - - - - -

Channel 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429
Intensity: - - - - -

Channel 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450
Intensity: - - - - -

Channel 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471
Intensity: - - - - -

Channel 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492
Intensity: - - - - -

Channel 493 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631
Intensity: - - - - -

Channel 4006 4133
Intensity: - -

Cue 1/311 Blackout
Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 4.9

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - 0 - 0 0 - - - - -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63

0 0

[illegible]

0	0	-	-	0	0	-
+	+	+	CP 1	CP 1	CP 1	CP 1

Focus:

Color: + + + + + + + + + + + + + + +

Intensity: - - - - -

167 168 169 170 171 172 173 174 175 176 177 178

Intensity: - - - - -

Intensity: - - - - -

Intensity:

Intensity: 

Intensity:

Intensity: 

Intensity: 

intensity: - - - - -

[illegible]

Intensity: - - - - -

intensity: - - - - -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: -

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: -

Channel 4133
Intensity: -

Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 4.9

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity:

Channel	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115
Intensity:	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Color:									+	+	+	+	CP 1	CP 1	CP 1	CP 1						

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: - - - - - - - - - - - - - - - - - -
Focus: + + - - - - - - - -

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: - - - - - - - - - - - - - - - - -
Color: + + + + + + + + + + + + + + + 53 - -

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: -

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: -

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity:

Channel 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241
Intensity: -

Channel 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262
Intensity: -

Channel 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283
Intensity: -

Channel 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304
Intensity: -

Channel 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325
Intensity: -

Channel 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346
Intensity: -

Channel 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367
Intensity: -

Channel 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388
Intensity: -

Channel 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409
Intensity: - 53

Channel 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430
Intensity: -

Channel 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451
Intensity: -

Channel 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472
Intensity: -

Channel 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493
Intensity: -

Channel 494 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006
Intensity: -

Channel 4133
Intensity: -

Cue 1/313
Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 4.9
Flags: DarkMove
Link 1/181

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

Intensity: 

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63

Intensity:

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93

Intensity: -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116

Intensity:

Color: + + + + + + +

Channel 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137

Intensity: 

Focus: ✚ ✚

Channel 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158

Intensity: 0 1 1 1 1 0 2 1 1 3 3 1 1 1 2 2 3 0 1 1 2

Color: + + + + + + + + + + + + + + +

Channel 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179

Intensity:

Channel 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Intensity:

Channel 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221

Intensity:

Channel 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242

Intensity:

Channel 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263

Intensity:

Channel 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284

Intensity:

Channel 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305

Intensity:

Channel 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326

Intensity: 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100

Channel 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347

Intensity: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Channel 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368

Intensity: 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Channel 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389

Intensity:

Channel 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410
Intensity: - - - - - - - - - - 0 - - - - - - - - - -

Channel 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431
Intensity: -

Channel 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452
Intensity: -

Channel 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473
Intensity: -

Channel 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494
Intensity: -

Channel 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006 4133
Intensity: -

Cue 1/320 End of Suzy - Temp -

Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 4.9

Flags: Block DarkMove

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: 0 FL 0 FL

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62
Intensity: 0 FL 0 FL FL FL 0 FL 0 FL 0 0 FL FL FL FL 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Channel 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92
Intensity: 0

Channel 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115
Intensity: 0
Color: + + + + + + + +

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: 0
Focus: + +

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157
Intensity: 0
Color: + + + + + + + + + + + + + +

Channel 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178
Intensity: 0

Channel 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199
Intensity: 0

Channel 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220
Intensity: 0

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - 0 - 0 0 0 - 0 - 0 - - 0 0 0 0 - - - - - - - - - -

Channel:	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116
Intensity:	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Color:								+	+	+	+	+	+	+	+								

[illegible][illegible]

Channel 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242
Intensity: -

Channel 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284
Intensity: -

Channel 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326
Intensity: -

Channel 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368
Intensity: -

Channel 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410

Intensity: - - - - -
Channel 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431
Intensity: - - - - -

Channel 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452
Intensity: - - - - -

Channel 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473
Intensity: - - - - -

Channel 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494
Intensity: - - - - -

Channel 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006 4133
Intensity: - - - - -

Cue 1/349.5

Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 4.9

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - - -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - - - - -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: - - - - - 60 60 60 60 60 60 60 60

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116
Intensity: - - - - -
Color: + + + + + + + +

Channel 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137
Intensity: - - - - -
Focus: + +

Channel 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158
Intensity: - - - - -
Color: + + + + + + + + + +

Channel 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179
Intensity: - - - - -

Channel 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200
Intensity: - - - - -

Channel 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221
Intensity: - - - - -

Channel 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242
Intensity: - - - - -

Intensity: - - - - -

Channel 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263
Intensity: - - - - -

Channel 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284
Intensity: - - - - -

Channel 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305
Intensity: - - - - -

Channel 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326
Intensity: - - - - -

Channel 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347
Intensity: - - - - -

Channel 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368
Intensity: - - - - -

Channel 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389
Intensity: - - - - -

Channel 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410
Intensity: - - - - -

Channel 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431
Intensity: - - - - -

Channel 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452
Intensity: - - - - -

Channel 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473
Intensity: - - - - -

Channel 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494
Intensity: - - - - -

Channel 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006 4133
Intensity: - - - - -

Cue 1/349.7

Times: Up 4.9 Down 4.9 Focus 4.9 Color 4.9 Beam 4.9

Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0

Duration: 4.9

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: - - - - -

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: - - - - -

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93

Intensity: - - - - - 0 0 0 0 0 0 0 0 - - - - -

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116
Intensity: -
Color: + + + + + + +

Channel 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137
Intensity: -
Focus: + +

Channel 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158
Intensity: -
Color: + + + + + + + + + + + + +

Channel 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179
Intensity: -

Channel 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200
Intensity: -

Channel 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221
Intensity: -

Channel 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242
Intensity: -

Channel 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263
Intensity: -

Channel 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284
Intensity: -

Channel 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305
Intensity: -

Channel 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326
Intensity: -

Channel 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347
Intensity: -

Channel 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368
Intensity: -

Channel 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389
Intensity: -

Channel 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410
Intensity: -

Channel 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431
Intensity: -

Channel 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452
Intensity: -

Channel 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473
Intensity: -

Channel 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494
Intensity: -

Channel 495 496 497 498 499 500 612 651 852 896 952 1012 1074 1201 1320 1630 1631 4006 4133
Intensity: -

Cue 1/350 Top of Heather
Times: Up 5 Down 5 Focus 5 Color 5 Beam 5
Delays: Up 0 Down 0 Focus 0 Color 0 Beam 0
Duration: 5
Flags: Block DarkMove

Channel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Intensity: 0

Channel 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63
Intensity: 0

Channel 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Intensity: 0 55 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 38 0 0 0 60 60 50 0 0 0 0 0 0 0

Channel 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115
Intensity: 0 57 57 57 0
Color: + + + + CP 9 CP 9 CP 9 CP 9

Channel 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
Intensity: 0
Focus: + +

Channel 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155
Intensity: 0 0 0 0 0 25 25 25 25 25 25 25 25 25 0 0 0 0 0
Color: + + CP 2 CP 2 CP 2 CP 2 CP 2 CP 2 CP 2 CP 2 + + + +

Channel 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176
Intensity: 0

Channel 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197
Intensity: 0

Channel 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218
Intensity: 0

Channel 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239
Intensity: 0

Channel 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260
Intensity: 0

Timeline of the collaborative process between Suzy and I

September

My process began with approaching a choreographer, Suzy Myre, and asking if she would allow me to be part of her process from the beginning of the creation of her dance. I was interested in doing her lighting design and attempting a sound design for her choreographic thesis. Her vision was to make something that truly highlighted the vulnerability and intimate nature of being in a relationship. I really wanted to work with Suzy on this project, because I really respect her as a choreographer and artist. Her concept for the subject material and thematic elements of her dance sounded like something that I could really find myself relating to. I really felt like working with someone on bringing their vision to life would help me experience my own sense of process to develop a specific design that spoke from the voice of Suzy as choreographer and myself as a technical student of light and sound. I also had a previous history with her work from our sophomore year when I did the lighting design for her piece *Duality*. I enjoyed working with her on that project, and thought that it would be nice to take our working relationship to a new level by seeing how far we could take the collaborative process in combining our senior theses.

November

This early on in the process, I have mostly been a part of the creation process by attending some of Suzy's rehearsals, and getting the up to date videos on the rehearsals that I cannot attend. I have been keeping up with the material that she is making and the themes she is working with in her process of generating material. She is also working a lot with the individual style of her dancers, which were chosen because of how differently they each move. It has become fascinating to see how the dance changes each week, with each rehearsal becoming a little clearer about the direction that it needs to be taking. However, for the most part it is still in a form of play with these ideas of relationship qualities and the connection that the dancers are making with one another.

December

I spent the winter break making various versions of dance scores that Suzy could listen to and give feedback on. She ended up liking something that I made, but thinking that there was still something about it that was missing. I continued to work on this, but she started to look for other back up options in addition to what I was working on. One piece of music that she liked using a lot in the rehearsal process was a Jeff Beck piece, that I used as a kind of guide to the sound she was looking for.

January

I began taking a capstone seminar on close relationships that allowed me to do quite a bit of psychological research on the topic that we were talking about so extensively for Suzy's dance piece. I was able to talk to her about attachment styles, trends in relationships, and interesting things about what she was working off of. I am studying topics that are present in her choreographic vision of relationship dynamic like conflict, self-disclosure, attachment, dependency, attraction, and health.

Suzy found a piece of music that she really liked, but it needs to be edited. I offered to go through the editing process with her to make the composition the length that her dance piece

would be. When we got permission from the composer to edit the piece, I started to pick parts to lengthen and repeat to make the composition about 2 minutes longer.

February

We participated in Impulse, during which Suzy showed her dance piece *Conversations* as a work in progress with the Jeff Beck score. I did the lighting design for Impulse, allowing me my first chance at working with the lighting for her piece on a stage. This performance for an audience allowed the dancers to take the piece to another level, and with the lighting and the amplified sound, it gave me a good idea about where this piece would be going in just a few short months.

After receiving what the plot was going to be for the student dance concert, *Converge*, I submitted my specific individual wishes to Dan for additions to the dance plot based on my needs for Suzy's dance piece. I asked for the ability to have diagonal specials, textured side light from the booms, amber colors that had more natural tones, and a few other minor changes.

Suzy ended up finding a piece of music that she was really drawn to, and decided to use that for her dance. This left me able to focus on just doing the lighting for her piece, which worked out well in terms of me being able to immerse myself into the lighting process.

We went through the adjudication process to audition the dance pieces for consideration in the student choreographed dance concert. I was really nervous for this process, especially because it was to determine where my lighting would be taking place. I waited through Spring Break to find out whether or not I was going to get to use Strub to show my thesis in the student concert.

March

Suzy's dance piece was chosen to be in the full run of the student dance concert *Converge*. As the tech for this concert is approaching I am finalizing my imaging and the thematic elements that I think should be present in the lighting design, to match the voice of the dance piece and enhance the thematic elements already present in Suzy's work. I had to do a lot of preparation before the actual tech time that would make the tech of my work go by easier and more efficiently. I spent a lot of time in the theatre, on the light board, programming groups of all the systems in the plot, making focus palettes for the moving lights, and making my own color palettes that I liked for the color changing lights. I sat and made channel hookup paperwork to ensure that I had the right systems for my magic sheet. I also made my first magic sheet, with Johnny's help and template, which had all of the systems in the plot easily accessible to me with channel numbers, group numbers, and was color-coded. I was also given the challenge of not being able to program Suzy's piece myself. Johnny told me that he would be my programmer, and that I was only allowed to write cues for Suzy's piece by calling numbers from my magic sheet. The challenge of this was so that I would not be tempted to be staring at a screen obsessing, but instead to work on being able to design by staring at the dancers onstage and being satisfied when they looked good. Therefore, with this being my challenge, I was determined to make sure that I had done as much preparation as possible beforehand to allow for us to focus on capturing the feeling and look of the piece when it was time to tech, instead of waiting for me to handle technical elements of lighting the stage. When I got Suzy and her dancers in the theatre I wanted to be the most prepared person in the room so that I could offer Suzy anything she felt she needed to see.

April

Before the actual tech time that we had scheduled, I wanted to go in with Suzy beforehand to set the looks that were going to be used in the dance. I thought that it would be incredibly beneficial to pre-program looks before doing a run through where we would get feedback from faculty. This ability to have looks that we liked already set also would allow for us to focus on elements such as timing, transition moments, and especially fine tuning moments that upon second glance were not quite there yet. So, Johnny, Suzy, her dancers, and myself met a few days before our tech, and I was able to set some looks for the piece that we would look at again on Thursday in run throughs. I am glad that I was allowed to take this time to really work on the outline or the frame of the lighting, so that tech could really be a time to focus on details that would refine the final look of the performance of Suzy's piece.

Thursday went really well. I was able to look at the work that I did again, and to really find moments where I could either highlight certain dancers or moments a little more, or play with timing to fix transition moments to create seamless boundaries between changing pathways. I was really happy with where we were at on Thursday, because I took the time to focus on details and timing with the musical score.

The final dress rehearsals started to look better and better as I refined tiny little things each time that I watched it. By the time that the show opened, I was incredibly happy with the way that everything had come together.

Post-show Reflection

I watched Suzy's dance piece, *Intersection Between Here and You*, every night of performance from the house. Each night the performance still gave me chills. Even though I had seen that choreography hundreds of times between rehearsals, showings, and video, I still felt something that left me on the edge of my seat breathless each night. I especially think that the integration of costume, musical score, and lighting really helped to bring Suzy's vision to life.

The work I did on this thesis brought together the perfect combination of the fields that I have been trained in here at LMU. I was able to explore the artistry developed in choreographed movement with the technical elements of lighting design brought to dance through staged performance. In addition to intersecting my personal interests, it was a real challenge in pushing myself to explore how far I could take the preparation and investigation of my lighting design to the movement that I was able to be a part of from its creation process. Because the technical elements of a dance do not typically get layering onto the performance until right before a show, it was interesting for me to decide to start my process at the creation of the dance. I think this allowed me to really explore how far I could go in terms of research and attachment to the voice of the dance piece and choreographer. I think I can be proud of the work I did for several important reasons. One reason is that I went through all the processes of really doing my research and preparation before the tech process. I talked extensively about the motivation behind the dance piece with Suzy, attended multiple rehearsals, viewed up to date videos on the rehearsals I could not attend, did imaging, did psychological research on intimate relationships, asked for contributions to the lighting plot, made my first magic sheets, and programmed groups and focus palettes into the board. I tried to feel as prepared as I possibly could be before the point where I would have to be sitting behind a tech table. I wanted to be able to work efficiently, but also really feel like I was ready to capture the integrity of the dance piece.

I was dedicated to this project. In addition to my dedication to making this dance look the best it could on a lit stage, I tried to thematically have my design match the attention to detail that Suzy is so gifted at sculpting on her dancers. Her careful attention to touch, pathways, and the positive and negative space between dancers really went beyond anything I saw other choreographers attempt to do. I tried to bring this out through the movement of my lighting, so that the space was always carved out to accentuate this theme in the movement. I wanted the dancers to have shape and presence, but without making the space too open, so that the feeling of intimacy was still present to the audience. I think that I was able to successfully capture this feeling of intimacy, attention to space and details, and coherence with the thematic elements present in Suzy's dance. I also really feel like the process informed my lighting aesthetic. I found out that I really enjoy and am attracted to looks that are more organic and visceral. I find myself being more drawn to dance for these reasons, and because the delicate nature of subtle transitions appeal to me more than flashy or loud presentations of work. I think that working with Suzy allowed me to find a great collaborative process where her work really fit with mine nicely, and instead of layering one design on top of another, the two worked to integrate artistic visions that complimented one another as I felt like I was able to make contributions without crushing the boundaries of Suzy's artistry or my own. I think this has been my favorite thing that I have done the lighting for, and I am ridiculously proud of the final product.

John Garofalo
May, 1. 2011

Assessment of Work
Heather Romanowski

Typically, the technical design elements of concert dance are not set upon choreography until very late in the creative process. Moreover, it is extremely rare to find a well-trained designer who is also a well trained dancer and choreographer. Heather Romanowski is far from typical.

It is evident to me that Heather's thesis project, for which she designed the lighting that accompanied the thoughtful and intense choreography created by Suzy Myre, was very well researched. Heather's research and investigation went deep into the motivations and imagery of the dance. The result of that study was a lighting design that, to my mind, went far beyond the mere illumination of bodies on stage. Instead, the lighting became an integral part of the movement and an essential conduit of communication of the artistry therein.

It is clear that Heather's visual aesthetic, though obviously in a constant state development, is firmly grounded in a tasteful and unique ideal. The lighting of this piece was simple without being simplistic, brilliant without being overpowering, and musically fluid without being distracting and loud. In other words, the intentions of the lighting design flowed down a concurrent path with those of the choreography. This unity is, of course, what every collaborative union between artists strives to accomplish. In fact, the symbiosis of performing artistry may be the most important dynamic of the creative process. It seems that Heather and Suzy found a level of collaboration that allowed them to cross into each other's disciplines without straining each of their own artistic and personal boundaries.

In short, I am proud to have been involved in Heather's artistic development and am looking forward to the work she will create in the future. Judging by the maturity of work I have seen, there are even greater things to come.

SENIOR THESIS COURSEWORK

Aesthetic Statement

I entered the dance program at LMU with a relatively narrow view of the world and culture of dance. I had a very small involvement and exposure to dance outside of the small studio environment of dance as recreation. I quickly learned that dance was an ancient medium through which people had made the choice to express themselves, and this was carried out in an uncountable number of ways. I have been exposed to modern, ballet, world dance, dance as social action, tap, jazz, choreography, and improvisation in the last few years. I quickly clung to trying to expose myself to as much technique and variation in expression as possible. I was immediately attracted to the world dance cultures. I found a real strong presence in the work that spoke from centuries of experience in portraying stories of culture and of group and individual expressions of life. While I had already been an audience member that appreciated dance from other cultures, I was surprised by how attached I became to dance based in traditional technique. I was quickly the most attracted whirlwind of the beauty and the intensity of the message that is conveyed through modern dance. The level of investigation, process, commitment, and personal voice that is present in the genre of modern dance called to me as a dance form that was for individuals that had no other choice but to be swept away in their compulsion to move. In contrast to this dance of freedom and play, I was also very attracted to ballet. Ballet's classic connection to music and precision attracted my eye to the quality of trying to dance musical notes. I saw in ballet the experience of dancers connecting to classical musical composition in attempts to literally dance the music. I enjoy being able to see visual interpretations of music, and storytelling through the manipulation of mood in music and on the human body.

When I dance myself I feel the most connected to modern, tap, and world dance. To be exposed to modern has offered me a reason to make discoveries and lose myself in expressions of free play. The nature of modern dance taps into a visceral and organic place of movement for me, where the boundaries of comfort and vulnerability can be crossed and discovered. I have encountered movement qualities in modern dance that allow me to take flight and fall, push myself to the boundaries of my own physicality, and explore blind freedom of play in improvisation experiences. In discovering my process for creating dance, I found that I am attracted to developing movement that pulls from these concepts taught in modern dance technique to find inner voice and bring out personal movement material. Tap dance has become a personal favorite of mine in terms of dancing for enjoyment and fun. The presence of tap dance was one of my earliest exposures to dance, and has continued to fascinate me in film, live performance, and class. The ability to create rhythm with the feet and body has allowed me to explore my interest in working with sound to make performance. It has also taught me about the importance of dancing from a place of joy, trying to literally express the rhythms of the heart. World dance is the way that we tell our story, and the stories of all those that came before us. As I chose to study some of the dance cultures of India, Hawaii, and Africa at LMU I felt a connection to the ability to put my own interpretation on dance that people have been doing since the birth of movement. I like the dramatic play that these forms of storytelling take, and really enjoy the incorporation of beat and drumming in the movement's emphasis. I have developed a real connection to the drums, and their role as a presence that pushed movement forward and allows dance to punctuate space with sound. The close relationship of interdependence between dancer and drummer is something that I am personally fascinated with, and enjoy working with when I move and watch dance.

As a lighting designer, trained in working with technical aspects of performance for theatre and dance, I understand how light contributes to the audience's final perception of artistic works. My theatre training has given me the best understanding of the artistry between the choices that can be made to highlight the spectrum of drama versus subtlety in live performance. This has fueled my process by having a rich understanding in the way that lighting must support the script. In the same way, the lighting for dance must support the intention behind the movement and the story being told on the human body. This role of dramatic emphasis and astuteness has allowed me to support dance movement through lighting bodies. I find myself being attracted to a lighting aesthetic that is more organic and visceral in thematic substance. I find myself being drawn to dance for these same reasons, and as a dancer I feel this informs my process and allows me to capture the delicate nature of subtle transitions in movement through lighting choices.

I have been trained in several fields, which I try to incorporate into my dance aesthetic. I allow these different fields to guide my work and inform my process of how I go about participating in dance, being an audience of dance, working on technical aspects of dance, studying dance, and talking about dance. There is diversity in my interests, but also integration into my work and the development of my artistry. As a psychology major, I am interested in the human psyche and the motivations that fuel internal, mental processes. I like to incorporate the studies of motivation and emotion to movement. I further enjoy understanding dance as a healing art, and I try to include this attention to process and benefit into my training, teaching, and study. My interests in theatre and lighting have allowed me to appreciate the details that go into the processes of putting on performance. These interests all lend information to the different parts of my own process, and my relationship to dance. I consider myself an active participant of dance, because of the different ways I engage with the art, and allow myself to be involved in a mental, physical, and emotional capacity. My studies and practices have allowed me to participate in dance as a dance scholar, performer, choreographer, teacher, student, healer, technical production expert, and lighting nerd. While this may seem like a lot to try to fit into one puzzle, it is my belief that my own relationship with dance would not be what it is without each of these pieces to inform my personal artistry. My dance aesthetic covers all the bases, as my work is fueled by preparation and technical process, as well as life and innovative artistry.

Heather Romanowski
Sr. Thesis: Preparation and Project
September 24, 2010
Judy Scalin

Reflection: Summary of Dance Studies

Fundamentals of Dance Composition I and II

- We learned different tools for and were able to practice the concept of improvisation.
- We learned that there are a variety of tools available at any second to aid in the composition and structure of dance studies and pieces of choreography. Some of these included going to places outside of dance for inspiration (pictures of things that inspire, sculpture, poems, text, music, objects in every day life, etc.).
- We learned how to develop humility and a safe comfort with other dancers and peers, as we grew together in our understanding of dance composition and developed community by means of exploration, risk-taking, and play.
- We learned how to dive into a creative process regardless of how much experience we had with it or which genre we had previously been exposed to. We took challenges by thinking outside of the box and taking our bodies outside our comfort zone to create short pieces of dance.
- We learned about some of the fundamental differences, challenges, and benefits of working on a dance study by yourself versus working in a duet or a small group of people.
- We learned how to comment on dance from the points of view of participator and audience member. As an audience member, we learned how to be active and responsive in our attention to and reaction to what we are viewing.
- We learned how to identify and analyze the basic elements of dance: Space, Time, and Force (Energy). We additionally worked with analyzing the stages of Awareness, Attention, Intention, and Action-Execution.
- We learned how to use coaching sessions, peer feedback, and our own critiques to benefit our process and improve the overall presentation of our dance. We cultivated and practiced these tools that were meant to aid in the growth of our performance quality and integrity.
- We learned how to reflect upon dance by means of vocalizing comments, writing about what we see, and using colorful dance vocabulary to speak and write about the movement and emotions we are exposed to. We learned how to start using our words to describe the physical movements of our practice.
- We learned how to develop an eye for the ways in which we connect our experiences in dance to everything that we do outside of the dance studios. We became more aware and vocal about how we connect our applications as artists and dancers to book classes, our at home life, and everything in between.

Principles of Movement

- We learned how to use exercises developed by Joseph Pilates, Moshe Feldenkrais, Irmgard Bartenieff, Erik Franklin, and Mabel Todd to add to our movement.
- We learned a way to organize the new methods and skills we are being exposed to in this major into a practical way of practice for remembering what works for us and our specific needs in our physical and mental bodies.
- We learned how to develop a plan for at-home practice of useful exercises and favorite stretches/strengthening movements.
- We learned how to apply the different types of conditioning: neuromuscular coordination, aerobic conditioning, strength building, flexibility, and alignment.
- We learned how to monitor and balance what we eat.
- We learned about the importance of balancing things that are "feel-good," necessary rehabilitation movements with challenging movements that will benefit you by pointing out and trying to correct your weaknesses.
- We learned how to properly use exercise outside of dance as a means of getting the most effective results. After finding out that the majority of people that exercise are unaware of what they are doing, we learned the differences between aerobic and anaerobic exercise, strength versus resistance training, muscle building versus fat burning, and how to calculate and work from our own individual target heart rates. We learned how to use the gym as an effective resource.
- We learned how to use various tools to challenge as well as nurture our bodies. We got some experience using tools like foam rollers, Franklin balls, tennis balls, therabands, fitness balls, weights, pilates circles, etc.
- We learned about the ideas of imagery as an enhancement of movement and training. We got an introduction to Franklin Method and how to use the concept of imagery and conceptualizing to our advantage.
- We learned that there is not necessarily a right or a wrong way to practice your movement. There are a vast number of tools and techniques to help nurture the body, strengthen and build up the body, and aid in the development of the body as a vehicle for expressive movement or just healthy living. The importance lies in finding the method and tools that are right for your individual case.

Stagecraft for Dancers

- We learned how to develop and start using a language to talk about technical theatre.
- We learned the importance of being able to use this language to more effectively and efficiently communicate with those involved in the production world to get a product that everyone can be proud of.
- We developed a respect and appreciation for the amount of skill, time, energy, and dedication to craft that it takes to put together a production. We also extend that respect and appreciation to the technical artists that we work with, or will work with in the future that help us make productions possible.
- We learned how to work *with* and not just for or around technical experts as they work in their particular technical field.

- We learned to grasp a general understanding of the ways that lighting designers, electricians, sound technicians, riggers, stage managers/running crew, producers, directors, etc. start and work through their very different processes of designing, building, and organizing a successful dance production.
- We learned the differences between and ways in which different lighting instruments work, the way the sound works, how to tie simple rigging knots to hold weight, the layout of different stages, and which unions dancers and performers join.
- We learned what it takes to design, build, and produce a full scale dance performance, through learning about the processes of the individual jobs and additionally being the running crew for one in our own Strub Theatre.

Dance Styles and Forms

- We learned that there are a variety of tools that can be used in order to find one's creative process, or to aid in situations where we may get stuck trying to come up with material for dance phrase work.
- We learned about the incorporation of Chance Procedure in the choreographic process, and how to use it as a tool for all stages of creation including movement vocabulary, organization of movement, and performance aesthetic.
- We learned how to use music as a guide for creation and to draw inspiration from the feeling and personality of a piece of musical composition, then further integrate that into the dance works.
- We learned how to use text as a way to inspire and create movement, and then worked on incorporation of text either recorded and/or spoken out loud during a dance piece.
- We learned about the ideas of motif, and working with a specified motif as a tool to create movement vocabulary through the adjustments that can be made to motif such as augmentation, transposition, translation, repetition, etc.
- We learned how to critique our own and other's studies and talk about them in a constructive and reflective way.
- We engaged in a site specific study, and we learned how the environment (including the sounds, people, natural elements) can all play a factor into the creation of, presentation, and the interpretation of a specific dance work.

Laban Movement Analysis

- We learned that the fundamental elements of analyzing movement fell into the categories of Body, Effort, Shape, and Space. Also, that these categories each contain a variety of qualities unique to them and useful in watching and creating movement.
- We learned how to grow physically in terms of developing a consciousness about our movement in terms of Body, Effort, Shape, and Space.
- We learned how to deepen movement by further exploring the possibilities that came with fundamental qualities relating the Laban Movement Analysis' qualities of Effort, Shape, and Space.
- We learned and were able to put into practice the Bartenieff Fundamental Patterns of Total Body Connectivity: Breath, Core-Distal Connectivity, Head-Tail Connectivity, Upper-Lower Connectivity, Body Half Connectivity, and Cross Lateral Connectivity.

- We learned to develop and utilize a common vocabulary to analyze and discuss with others their movement as well as our own.
- We learned how to write about and notate movement and its qualities on paper for others to understand and be able to interpret.
- We learned how to work in partners and small groups to use the qualities of LBA to comment on, give tips for deepening and exploring movement and create phrase material.
- We learned how to further analyze and utilize the body in movement, and become comfortable by means of a common language to talk about, write about, and recreate different movement styles.

Drumming for Dance

- We learned about the principles of drumming and the skills necessary to execute the art of drumming for dancers.
- We learned about counting in time and divisions of time, as well as keeping our own time while other members kept different time. Division of timing and attention to work was practiced.
- We learned historical context of some of the chants and rhythms that we learned.
- We honed in on our developing sense of musicality as we worked on our sense of rhythm individually and as a member of a large group needing to keep time and memorize rhythmic patterns.
- We learned about the enjoyment and awareness of the performance quality necessary for accurate drumming coordination and execution.
- We learned about building upon accuracy by learning rhythms and then playing with increasing tempo and layering.

To Dance is Human: Dance, Culture, and Society

- We learned to investigate and study the significance of the history and culture of people that are familiar and unfamiliar to us, and realize that they all have equally significant roles in the culture that we express and live in.
- We learned to take a good look at the things that make up the American dance culture, and explore the reasons and means by which we have ended up here and now expressing dance the way we do. We learned to look through different cultures, times, social situations, age groups, races, and emotions to find out how and why we dance the way we do now.
- We learned that it is important to have a kind of curiosity that leads to an exploration of things that are unfamiliar to you and your personal culture.
- We learned that dance is something that has covered all places and all times, and the historical periods and regions where it has visited are all worth considering to know more about where we are as people and dancers today.
- We learned the significance of gesture and storytelling.
- We learned about how different American cultural groups prefer to move today.
- We learned about how exercise of the body, mind, and spirit helps to keep them all connected in our one body and additionally connect to others physically, mentally, and spiritually.

- We learned how all of the experiences we go through in our life (no matter how small or large they may seem) connect to everything else that we do, as well as the people that we make connections with.

History of Dance Theatre

- We learned about the earliest presence of dance as it became a professional and developed art in its own respect.
- We learned how to take an approach to dance theatre that led us to ask questions about how and why we take the time to watch dance, from the most memorable and historic pieces to dance as we view it in context now.
- We learned how to approach the art of dance from the perspective of an intellectual scholar of the arts, reading about it from a variety of primary and secondary sources, writing about our observations and reading thoughts of others, watching historic performances through video, and all the while paying attention to a specific timeline in the evolution of dance as we know it today.
- We learned about the way in which the historic events and most influential choreographers set the stage for the next generations of dance. We learned about the most controversial, moving, genre changing, technique breaking, and memorable dances and choreographers. We learned about the names that paved the way for newcomers to deal with the world of dance as a consistently growing art form.
- We learned how to recognize the influence of historic choreographers and dancers in the presence of current styles and forms of performance and technique.
- We learned how and why it is important to study the efforts of those that danced before us to really understand what we are doing as dancers and as an audience of dance performance.
- We learned how to properly find research in the form of primary and secondary sources to learn about different topics in the history of dance theatre. We also learned how to take from that dance database and write intellectually and formally about historical dancers, companies, performance, and moments in dance.

Kinesiology I

- We learned about the most fundamental element of the body- the cell. We also learned about the structure of the cell, its relationship with other typed of cells in the body, functions that it helps with, and the chemical and physical operations of the cell in our body.
- We learned about the various systems of the human body, taking time to gain knowledge about the structure of each of them and the roles that they play in helping us execute our every day movement.
- We learned about the skeletal system, as it acts as a frame for the whole body. We analyzed the major ways the bones fit together, their structure, cartilage, what the bones are made of, and how to properly care for them. We also learned about some deformities of bones and what happens when things go wrong- how bones can fracture, break, and shatter.

- We learned about the muscular system in a general way, focusing on how the muscles produce energy for use, contractions, insertion and origin points, and the relationship that the muscles as a system have to the skeleton and the nervous system.
- We learned about the circulatory system, the cardiovascular system, and the processes and structure of the heart.
- We learned about the nervous system and its specialized cells called neurons. We broke up the neuron into its structure and learned about axons, synapses, and neurotransmitters. We learned how it is divided into the central nervous system and the peripheral nervous system. We learned how the central nervous system is responsible for the brain and spinal cord and how the peripheral nervous system is responsible for sensory neurons and nerves.
- We learned about how the body's systems work together to keep the body functional. We talked about the outside influences of stress, what we eat, environment, and lifestyle choices and how they all take a toll on the way the body and its systems function as well.

Kinesiology II

- We learned about the anatomy in greater detail, taking a closer, detailed look at the specific bones, joints, and individual muscles, tendons, and ligaments that make up the body.
- We learned about the spine and pelvis, and their relationship to all the other limbs and body parts when we execute movement.
- We learned about the relationship between proper alignment and all the other parts of the body that get thrown off when one section is off its plumb line. We learned the relationships of rotation and alignment of pelvis, shoulder, spine, knees, ankles, etc. and how they all have related movements in alignment.
- We learned about the ways in which joints move, and how to keep that natural movement of hinge joints or ball and socket joints so that injury can be prevented.
- We learned about how having knowledge of the body in motion can help us personally develop as dancers, and keep a long and healthy career as humans that would like to be able to move past their middle age.
- We learned about the most common types of injuries that happen to dancers, and additionally found out proper ways in which we can go about preventing them or seeking rehabilitation.

Principles of Teaching

- We learned all the California and National Standards for Dance guidelines, and were able to practice applying them to curriculum in our lesson plans.
- We learned about the cornerstones of dance education.
- We learned how to effectively create a lesson plan for dance, and additionally how to execute that lesson plan by putting it in to practice using our fellow classmates as students to our various lessons.
- We learned about the challenges that we face when trying to get out and practice teaching dance to children in a school setting.

- We learned about gearing lesson plans toward a particular audience. We also were introduced to the idea of teaching dance to the handicapped. We were able to read about and watch videos about going out and teaching to that audience as well.
- We learned what our individual teaching style was, through practice and through the knowledge that we gained about the various ways to approach teaching. We also learned about strengths and flaws in our teaching methods and styles when we were able to get feedback back from the class and our teacher about the effectiveness of our lesson plans.

Dance as Social Action

- We learned about what it takes to produce a tour, including artistic, organizational, administrative, and educational skills necessary to successfully plan an event.
- We learned about the art of planning a lesson plan that was age appropriate and fit in with thematic elements of the age group and the choreographer's intentions for theme.
- We learned about the importance and function of dance in the community with a hands on experience that allowed us to physically, emotionally, and cognitively see the benefits of our actions.
- We learned to perform in and choreograph dance pieces that would speak to an audience of middle school students, showing off a degree of caliber expected of professionals and role models.
- We learned how to conduct a post-performance discussion about the work that we conducted.
- We learned about the art of creating, and maintaining a degree of flexibility, in a production timeline for our project.
- We learned how to demonstrate leadership as we worked with our peers as a community of dancers, with the schools, and with the middle school students that we worked with. We contributed to the community's need for arts in their school programs. We upheld LMU's mission statement to promote integrating the education of the whole person through dance studies.

Observing Grief (Philosophy of Art)

- We learned about the fundamental processes that one goes through when they have suffered a great loss.
- We learned that everyone goes through grief in a wide spectrum of ways. There are ways to grieve for less severe situations of losing a job to the extreme cases of tragic death and disasters.
- We learned that to go through the process of grief is a human experience that is unparalleled to anything else, and that brings out the raw and ruthless most personal feelings of the person grieving.
- We learned about the various ways in which people often deal with those grieving, and why some approaches are better than others in terms of what is best for the person suffering.
- We learned about some different ways that people go through the grief process, and how the situation often dictates how they make their decision to handle the processes that they must go through as a result.

- We learned how the observance of grief in real life is the only way to personalize the experience. We must know what it feels like to grieve or observe someone going through terrible grief in order to be able to reproduce that feeling or emote the tragic nature of those types of situation in movies, books, the theatre, etc.
- We learned what registers as believable, and what makes strong moments in "blocked" and scripted grief situations in movies, books, theatre performance by watching and reading about situations of loss.
- We learned that speaking to people about grief does not need to be an awkward situation, and were encouraged and challenged to go out and get an account by someone (who was a stranger to us) who had suffered a terrible loss. We learned how to ask about things, and were coached on how to speak to those who are grieving. This was a valuable way of learning how to deal with situations like that when they occur to members of our personal family or circle of friends.
- We learned how to be a support system for those that need it, and to let natural processes take place for those that need their space to be respected.
- We learned a lot about the ways in which we are human, and additionally the ways in which we need to remember what that feels like and keep that feeling in our body to use as a tool in other mediums.

Ballet (Caprice)

- We learned to appreciate classical ballet as a system of movements that were developed throughout history to be the language of classical dance.
- We developed an appreciation for the grace, skill, training, and heart that it takes to do movement in this technique.
- We learned about Balanchine and worked in movement that emphasized his teachings and ideals.
- We were introduced to and ask to expand upon our knowledge of basic ballet principles of ballet technique.
- We learned the means by which to improve our body alignment, strength, control of movement, balance, and ballet style.
- We learned comprehension of the French terminology of ballet movements and terms.
- We learned how to read articles about ballet performance and write critiques on pieces we read about. We learned to talk about the application of classical dance that was happening in our community.
- We improved the physical flexibility, muscular development, posture, and coordination of our bodies in motion.
- We learned how to develop confidence and self-esteem in the execution of movements and the terminology of the basic principles of ballet technique.
- We developed a discipline for the protocol, respect, and consideration of the environment we set while in ballet class.

Ballet (Tekla)

- We learned to increase a wide range of physical possibilities within our bodies including the areas of strength and stamina, alignment/placement, muscular control and coordination, and flexibility.
- We learned how to increase our concepts of rotation and how to work from a place of constant and determined engagement in our turned out positions.
- We learned more complex phrase work and built upon our knowledge of ballet terminology and classical dance steps in the vocabulary.
- We learned how to efficiently vocalize our experiences when asked or prompted to analyze the technique of classical ballet movements, either in terms of the execution of their mechanics or performance quality.
- We learned how to work through more complex and longer enchainements by retaining new information about classical dance steps introduced to us, and practicing mastery of the concepts by repetition.
- We learned how to take new material at an increased pace, and to execute those movements with ease and control, working on technique rather than perfection in phrasing.
- We learned how to use imagery and the characteristics/qualities of the different movements to perform them more properly.
- We learned to understand that core initiation, accompanied with proper alignment of the body works as the fundamental support and power behind the classical technique of ballet.
- We learned that it is unnecessary to tell the body how to move, but more important to work on making the body smarter and able to pick up on cues that it takes from an internal knowledge and focus.
- We learned how to become more comfortable with musicality, by being aware of changes in time signature, tempo, etc. and dancing with the music instead of next to it. We learned to let the music guide the movement.

Ballet and Pointe (Sophie)

- We learned how to develop our own sense of artistry in the development of an individual expression and interpretation of the music and the movement we were given.
- We learned how to grow in our understanding of musicality, and the way in which it is imperative that the movements follow the style of and the timing of the music.
- We learned how to physically increase our ranges of flexibility, muscle coordination, balance, alignment, rotation, and strength.
- We learned how to execute phrase work with the goal of stylistic clarity and nuance.
- We learned how to apply the technical principles of dancing in ballet and on pointe.
- We learned how to apply these principles in variations from classical ballets.
- We learned how important it is to keep the integrity of the expressive qualities of the period and style of the classical ballet variations while performing.

Modern (Damon)

- We learned the importance of becoming aware of the connection of the spine while trying to execute movement, especially the head-tail connection of the spinal column while dancing.
- We learned how to move between movements in the sagittal and lateral planes.
- We learned how to properly execute contractions in our work, and to apply the elements and shape of contractions in phrases. We learned the relationship and contrast of spinal flexion and extension.
- We learned how to move in and out of the floor with grace and safety.
- We learned the principles of shifting weight in different planes, quickly and efficiently so as to move into or out of floor work, go from an inverted to an erect state, or change directions quickly.
- We learned the proper alignment in plank position and worked on upper body strength to maintain support for proper alignment in movements where the arms act as a base of support.

Modern (Rogelio)

- We learned how to focus on the concepts of fluidity of movements, as we take phrasing and attempt to smooth out the transitions between movement ideas.
- We learned how to work through fatigue to a place where we built stamina and used even our exhaustion to further enhance and better the quality of movement while dancing.
- We learned how to move into and out of the floor seamlessly and worked on arm balancing to move through the floor or hold inverted states.
- We learned how to work with high velocity phrases to increase the power that we put forth in our performance.
- We learned the importance of working through long sequences of work, and then being able to repeat them to the opposite sides over and over again as a way to build muscle memory and challenge our focus.
- We learned how to use focus to draw attention to where we want the audience to look and to make our limbs reach a farther kinesphere.
- We learned how to work from places of proper alignment, focusing on the spine especially, and how to use that articulation from the spine to enhance the movement in the rest of the body.

Modern (Chad)

- We learned how to take risk in the investigation of our physical potential.
- We learned how to utilize proper alignment of bones and our musculature to support aerial, floor, and inversion work.
- We learned how to work with the awareness of our center of gravity to move into places of balance and off balance in choreography.
- We learned how to use breath to draw power and give dynamic to our movement.
- We learned about moving in and out of the floor.

- We learned how to incorporate focus of body and mind into movement to dance with accuracy and strong choices.

Friday Dance Workshop & Modern (Holly)

- We learned how to work with the ideas of flight and fall.
- We learned how to work from a place of correct body alignment, and to use that correct alignment to develop an awareness and precision with the body that came through intense accuracy with the mechanics of the rest of the muscle movements.
- We learned how to generate heat in the body with opening floor work to develop a fluidity of the joints, allowing them to work more efficiently in later phrase work.
- We learned how to execute proper technique and integrate that into the warm up so that the principles that we wanted to master in the combinations were being developed and perfected from the start of class.
- We learned the importance of timing and tempo in movement and how much strength and control movements take when they go into different time qualities.
- We learned how to work with integrating character and making choices about personality and life into simple movements.
- We explored the movement possibilities and learned technique and skill behind the ideas of improvisation and contact improvisation with partners in particular.
- We learned what it means to stay present and investigative in movement material, and the importance of honesty and integrity with yourself and with your partner while you are dancing.
- We learned about the investigative and important qualities of risk taking, but being careful and making wise decisions about the risks that you choose.
- We learned intensity and accuracy of the muscles while exploring and gaining knowledge about the mechanics of the muscles and articulation of the spine and joints, especially in relation to the head-tail connection and pelvis.

Choreography Workshop

- We learned how to collaborate with mentors, dancers, and peers to complete a choreographic process that was fueled by process and constructive feedback.
- We learned how to look at the various elements of dance composition: vocabulary, structure, and accompaniment. We learned how they all play into the choreographic process and how they weave back and forth through a changing timeline of development.
- We learned how to go through an adjudication process, and to take feedback from that process to continue working on a piece of work in progress to get it to performance quality material.
- We learned about the importance of music in the development of a dance piece, and how the integration of sound changes a dance dramatically. We also learned how to look for resources that would allow us to search for appropriate sounds.
- We learned how to support each other in the development of our unique individual visions and the diversity of our creative processes.
- We learned how to create a piece of dance work that used the choreographic process to have structure, vision, and focus.

Jazz (Denise)

- We learned how to build upon and improve our technical skills in relation to the styles of Jazz dancing.
- We learned how to apply musicality to our movement, and not only keep timing with the music, but use it as inspiration for applying feeling to our dancing.
- We learned how to interpret choreography as a stylistic intention and to own the movement by giving it something extra while still conveying what the choreographer would like to convey with the dance and the movement.
- We learned about the importance of performance quality, and were asked to challenge ourselves to focus on skill level, emotion, intent, and focus.
- We learned about transitions and connection of movement in choreography and to music.
- We learned a little about what it takes to become a professional dancer in the working world, and that it entails a career of auditioning strategy, right attitude, and proper rehearsal mannerisms. We learned what a professional attitude consists of.
- We learned conditioning work to improve alignment, core strength and support, flexibility, extension, and skill.

Jazz Coaching (Paige)

- I learned to more meticulously analyze the technique of the movements that I am executing in the style of jazz.
- I learned the importance of mastering the fundamentals of Jazz in order to progress with phrase work or combinations in the style.
- I learned how to properly find my alignment while in various positions of walking, pirouettes, turns, pique turns, etc.
- I learned how to more effectively engage my core to aid in the execution of fundamental Jazz movements.

Dance of Africa

- We learned the historical context of the dances that we were learning including the region, tribe, and context that made them dance this particular dance.
- We learned not only the dance that was being taught, but the chant and the drumming that accompanied that dance, so that when we were not dancing we were playing for those performing.
- We learned to develop a sense of community so that we enjoyed the dancing of those performing for us, and played for them as a celebration of their movement.
- We learned how to play a specific character, or even embody something such as a specific animal, while performing so that we would take on these traits of whatever it was that we were embodying.
- We learned musicality. We learned this not only by drumming the actual beats of the dance, but needing to stay on the counts of those live drum beats so that we were with the music being played for us. We learned how to keep a greater awareness of rhythm.

- We learned about how to perform with a power that was bigger than life, so that we owned the room with a resonance that was as strong as the drums being beat and the strong quick movements being performed.
- We learned to move with authority and confidence while maintaining the fun spirit of the dances that often served to celebrate something of great importance. We learned about African dance movements with respect to their cultural context.

Dance of Hawaii

- We learned proper pronunciation of and application of the Hawaiian alphabet and punctuation. We also learned pronunciation of and meanings of a variety of words used in traditional Hawaiian dance expression.
- We learned the directions of movement, the angles of placement for hands and feet, and divided areas of the body as they relate to traditional Hawaiian dance technique.
- We learned about the meaning associated with the areas of the body in Hawaii: with the head area controlling the rest of the body's movement, the stump area (neck to lap) emoting feeling, carrying weight, and providing balance, and the limbs acting as enhancements to the body.
- We learned how the hands in dance of Hawaii speak words and tell stories, usually the rich stories of the land or historical figures. We learned basic hand movements and meanings for various words that are used to tell stories while dancing.
- We learned about the different types of hula that are taught and practiced and the differences between them.
- We learned about the structure of teaching and practicing dance, the type of costume choice, instruments used, and variations in practice when it comes to instruction and performance of the dance.
- We learned about the way of life and a little about the history of Hawaii and how it has influenced the way they live and practice their dance today.
- We learned how to create our own dance by piecing together words in music to hand and feet movements that told an appropriate story.

Dance of India

- We learned how to demonstrate and perform the basic steps of the Bharata Natyam.
- We learned the arm placements, four hastas (finger gestures), uses of major limbs, and expression of the eyes, neck, eyebrows, and shoulders as they relate and apply to the dance form of Southern India.
- We learned how to explore ideas of symmetry, balance, and spatial dimension in our movement as we applied these techniques to the choreography.
- We learned how to manipulate basic steps in three different tempos.
- We learned how to explore rhythm by changing accents of movement to fit 6 count or 8 count beats.
- We learned the Sanskrit terms for movements and their English translations.
- We learned the saree wearing technique and were required to wrap our traditional costume each class meeting.

- We learned basic yoga stretches to aid in the relaxation of the muscles and mind, as well as increase stretching and allow us to incorporate a physical element of meditation to our practice.
- We learned the cultural context of Indian dance and the tradition of training and teaching through a lineage of passing down the teachings of ritual and practice.
- We learned how to perform confidently enough for an audience a version of Alarippu, a classic dance of Southern India over 250 years old.

Tap (Hiroshi)

- We learned how to dance with more confidence, clarity, and ease in our tap dancing.
- We learned that in order to move on to more advanced phrasing it is essential to have a solid and fluid foundation in tap skills such as shuffle, flap, cramp rolls, pull backs, time steps, maxi fords, wings, etc.
- We learned how to improve upon our coordination in terms of adding complex arm movements to the already increased pace of the feet motions, and being able to execute both with strength and clarity.
- We broadened our knowledge of the tap world by watching videos and making comments on tap history, different backgrounds of tap execution and stylizing, collaborations, and famous tappers throughout the ages.
- We learned how to memorize long phrases of tap content to the point of mastery, and then apply an additional advanced level of character, heart, and commitment to the energy and emotion that we give in performance of the tap numbers.
- We learned how to break down and analyze different steps and phrasing of more complex tap choreography and patterning, being able to take them to an articulated and coordinated place of execution.
- We learned about speed control and tempo in our exercises of being able to take phrasing to double time and triple time speeds.
- We learned how to go from a place of simply following the motions of the tap steps to quality performance in executing our phrase work.

Yoga

- We learned how to execute Surya Namaskara A and B.
- We learned how to execute various standing postures, which worked to condition muscles of the legs and joint mobility.
- We learned how to execute seated postures, which served to increase spinal flexibility, strength, and help organ function.
- We learned how to control and utilize our breath so that we developed and even flow of power that facilitated benefits to certain stretches and gave power to demanding postures.
- We learned how to execute inverted postures that improved strength, challenged our alignment stability, and benefited our health.
- We learned how to execute balancing postures, which helped balance, develop the strength of the muscles at work, and encouraged joint stability.
- We learned how the production of heat in the body produces purification through sweat and benefits our organ function.

- We learned how to identify which muscles are at work in given postures, and which joints should be at work, as well as identifying opposing muscle groups, counter stretches/postures, and the proper breathing patterns for the movements.
- We learned how to balance the flow of energy that we worked with, so that we broke old patterns and habits and worked from a place of power through breath and fluidity.
- We learned how to develop our own program of conditioning by choosing asanas that challenge and benefit our personal body, test our strengths, challenge our weaknesses, and break our patterns.

Running head: DANCE MOVEMENT THERAPY

Dance Movement Therapy and
Its Affects on the Mentally Handicapped

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Dance Movement Therapy and Its Affects on the Mentally Handicapped

Dance/Movement Therapy is a specific application that uses dance as a way to improve the conditions of the self and the community. When many hear mention of the practice of Dance/Movement Therapy they are not quite sure what practice that entails. The American Dance Therapy Association's website defines Dance/Movement Therapy as "the psychotherapeutic use of movement to promote emotional, cognitive, physical, and social integration of individuals." They state that its practice can be applied to a vast number of fields including mental health, rehabilitation, medical, educational, forensics, nursing homes, daycare centers, disease prevention, and health promotion programs. The field of Dance/Movement Therapy is an application of psychotherapy in the arts. It is not clinical therapy for dancers, as many misinterpret it to mean. It is also not an application of physical therapy or rehabilitation for dancers, as would be most people's second assumption. It is also important to make a distinction between creative dance and dance therapy. While creative dance offers an opportunity for people to discover themselves in movement expression, possibly in accordance to their psychological or physiological needs, it is still just an approach to body movement. Dance/Movement Therapy is clinical work that uses movement as a medium to address issues of a psychological nature.

In order to practice Dance/Movement Therapy an extensive background and knowledge of the fields of dance and of psychology is required. Being a practicing Dance/Movement Therapist requires a Master's degree and a certification credential that comes after 700-3,640 hours of supervised clinical internship. Dance/Movement Therapists focus on "movement behavior as it emerges in the therapeutic relationship" (www.adta.org). They essentially look to

integrate expressive, communicative, and adaptive behaviors for application to group and individual treatment of persons who suffer from behavioral, learning, perceptual, mental, and/or physical disorders.

Dance/Movement Therapy is an internationally recognized and established field of psychotherapy in the arts. Innovators of dance in the 20th century inspired Dance/Movement Therapy, such as Isadora Duncan and Mary Wigman. On a national scale, the American Dance Therapy Association was established in 1966. One of the pioneers of Dance Therapy was Marian Chace, who performed with Denishawn in the 1930s, choreographed, taught, and by 1942 was invited to work at St. Elizabeth's Hospital to work with soldiers returning from World War II. She served as the first president of the American Dance Therapy Association from 1966-1968. In the 1950s, Mary Whitehouse was another major figure, developing an approach that she attributed to her background in studying dance with Mary Wigman and her own analysis of Jungian psychology. She called her work Movement in Depth, and her followers called it Authentic Movement. She worked with hospitalized patients and used an approach that took advantage of the creative explorations of spontaneous body movement. Her work had a strong focus in the active imagination aspect of Jung theory. Other important figures in the development on Dance/Movement Therapy were Blanche Evan, Liljan Espenak, Alma Hawkins, and Irmgard Bartenieff. Today there are programs, associations, and Dance Movement Therapists in 33 countries aside from the United States.

"Dance therapy is used in the treatment, rehabilitation, and education of the emotionally disturbed, physically handicapped, neurologically impaired and the socially deprived" (Feder & Feder, 1981, p. 159). Although the applications of Dance/Movement Therapy can be integrated into programs that touch upon many fields of practice, one particular area of interest is its

application to the mentally handicapped. There are several incentives for using dance as an expressive medium with those who have intellectual disabilities. One of the attractions of working with this particular group of people is the pleasure that comes with working with people that are immediate and open with their responses. You find out quickly what works and what doesn't work, because there is integrity in their purpose that allows for the therapist to be acutely aware of the strengths and weaknesses of their own process. This honest approach and unfiltered feedback to the therapy sessions touches upon one of the greatest reasons for wanting to work with the intellectually handicapped--there is a mutually beneficial relationship that develops between therapist and client when engaging in an expressive art such as dance. The lack of concern between how they are perceived, combined with their innocence and desire for life experience, makes for moments that inspire creativity, growth, and a sense of community. The experiences of those challenged individuals, being able to work with trained and certified therapists in an expressive art like dance, also benefit them by adding to their well being, emotional stability, cognitive health, physical fitness, and community connectivity.

When looking at the various fields of psychotherapy in the arts, it is important to ask, "Why choose dance?" Drama therapy, music therapy, and art therapy are all well-established and widely practiced methods in their own respects. We must always ask the important questions about what benefits the intellectually disabled stand to receive by engaging in dance and movement as their therapeutic means. "Researchers and practitioners have documented their practice and outcomes for participants in various dance/movement based programs, including psycho-therapeutic dance therapy, creative movement, improvisation, and disability arts as performance" (Dunphy & Scott, 2003, p. 1). The study and practice of dance therapy should always be aiming to answer this question: What emotional, social, cognitive, and physical

benefits does the individual obtain by engaging in this practice that has attempted to transfigure the understanding of how body and mind interact in health and in illness?

Emotionally, Dance/Movement Therapy cuts into deep reactions of the emotional person through physical expression. This side of the individual is brought out through exploring how the sensations of the physical body and expressions of imaginative actions have an affective result among all its other sensations. The range of expression that comes out of movement happens as the result of bringing sensation and meaning together in dance. Chodorow (2009) taps into this interest that Dance/Movement Therapists have to studying emotion by explaining, "emotion not only amplifies the drives, but it motivates memory perception, thought, and action as well" (p. 56). While there are a multitude of physical actions that have affective responses that remain at the unconscious level, therapy sessions seek to provide for some expressive movement opportunities that have the potential to become satisfying emotional outlets. For this reason, it is important for Dance/Movement Therapists to create a safe environment of respect and trust, in order to let the wide range of emotions included in the process happen organically.

Socially, dance therapy fosters a sense of community based upon the foundation that it works with people of all ages, races, ethnic backgrounds, economic status, cognitive ability; and it works with individuals, couples, families, and groups. Having a therapeutic involvement in a medium that is expressible by all different types of people allows for those of different abilities, backgrounds, and experiences to come together and share. Dance/Movement Therapy also exists as a medium that everyone can draw meaning from, whether it is through individual growth, an awareness that was brought about by an interaction with another person, or a realization from working with a group of people. Most dance therapists also hope that their efforts work in line to parallel other social changes that promote equality of opportunity for people. Specifically, the

concept of normalization for people with learning disabilities includes these principles mentioned by Dunphy & Scott (2003) of: "The right to same opportunities in the community, greater independence as part of an age appropriate lifestyle, involvement of decisions affecting their own lives, and provision of services that are local, accessible, and comprehensive" (p. 1). According to Dunphy & Scott (2003), "While the capacity for creative expression is not necessarily lacking in people with intellectual disabilities, opportunities to experiment and explore ideas often are" (p. 7).

Cognitively, Dance/Movement Therapy aims to aid in the mental health rehabilitation of its clients. Benefits of going through dance therapy programs are that they take a perspective of going through a process that benefits the body mind connectivity of the whole person. Anne Riordan discusses the different layers that must be addressed during the process of teaching dance to the handicapped. She mentions that as students participate in vocabulary development, they are working on part of the intellectual layer of dance for the handicapped. These situations of dance exercises give the mentally handicapped a unique opportunity to engage in things that they may be cut off from in their every day lives, such as thinking on their feet, practicing long term and short term memory recall, concentration (which combats the imposed characteristic of short attention span that is attributed to the handicapped), making choices, and decision making (Fitt & Riordan, 1980, p. 13-19). Activities that are able to include all of these important learning experiences, as well as sharpen intellectual skills necessary for execution, become an invaluable resource for the intellectually challenged. A common misconception when dealing with those with disabilities is that they are intellectually incapable. However, giving those with handicaps opportunities to explore their capabilities allows them to realize how much they have to work with and offer in response.

Physically, utilizing dance as a medium to provide therapy allows for therapists to make a contribution toward the participants' physical fitness. Dunphy & Scott (2003) explore three S's that are the main principles of fitness: Stamina, strength, and stretch. Being able to work on stamina (referring to the cardiovascular component of the activity), has benefits that include "improved circulation, respiration, and fat metabolism; reduced stress levels; stronger bones, ligaments, and tendons; weight control; more energy/less fatigue; enhanced mood, self-concept, and body image; increased emotional stability; and a more positive outlook" (p. 27). Strength is an increase in the amount of force that can be exerted by the muscular system. Increasing strength can improve posture and body shape by increasing tone, meanwhile reducing fat. Stretch allows for an increase in the range of motion that the limbs and body parts are able to move. This increased range of motion helps to support the body in use and avoid injury.

It is important to realize that many of the patients do not get nearly an adequate enough of the recommended (at least 30 minutes a day) of physical activity/exercise. Many patients spend most of their time in institutions or being stuck in a care facility that keeps them indoors or not engaging in lots of movement. If they do get some exercise, it is not necessarily through group activities that allow them to interact with others while moving or being physically interactive. This interaction within a community of other movers is important for the handicapped minds that commonly get cut off from much social interaction. It then becomes essential as part of the lessons to provide a model of how to identify appropriate behaviors in a social context. Riordan (1980) says she "tries to develop an awareness of others and an ability to identify with others. Dance offers a unique opportunity for experiences in cooperation (deciding together how to do a dance), responsibility (doing a dance which involves physically supporting another person's weight), and courtesy (watching patiently while others perform)" (p. 15).

In order to reap all the rewards of Dance/Movement Therapy, a considerable amount of preparation and thoughtfulness must go into the process. In her essay, Leventhal (1980) touches upon the Dance/Movement Therapy process:

The wide theoretical base in dance-movement therapy is concerned with the development and subsequent integration of the total person. Its theory and methodology reflects the therapeutic powers (relationship, emotional development, symbolic manifestations of inner conflict), developmental movement, and movement expression. As a theory its technical applications may treat the area or areas of difficulty developmentally (using preverbal, dynamic skills) as well as the child's symptomatic manifestations of the emotional or behavioral disturbance (p. 43).

She mentions this process to explain how the methodology of movement affects the experience of competency and expression. She explains how every activity, and the competencies of children in those activities, is exposed through movement (gestures, motions, or changes in energy flow). She mentions research that has shown a positive correlation between movement flexibility and range of choice, and the ability to think and abstract. This shows itself in life because children with problems are inflexible in their movements and therefore limited in their range of choice and ability to think in an abstract way.

When Dance/Movement Therapy programs are developed, it becomes a fundamental part of the process to take things like this into consideration before putting them into practice. Dance/Movement Therapists must apply what they know about the human body and mind, then take applicable research in the field, and integrate this knowledge with their programs to treat their target group of individuals. Levy (1995) states, "No matter the theory, clinical experience does teach us that each individual who comes to therapy presents a unique set of problems,

experiences, and needs, in the same way that each arrives with a unique set of fingerprints" (p. xi). It becomes essential to be able to take a foundation of knowledge into a field where you are following, interpreting, and working off of movement cues from the people you are working with in order to better understand and help them.

Maintaining one's own level of flexibility also comes with the job title, as teaching of dance to disabled or intellectually challenged people is often not orderly or perfectly sequential. That being said, structure is still very much present and important to the process, just in relation to the specific needs of the clients. Diane Duggan (1995) says, "structure helps to create a 'holding environment,' a time and space in which clients can feel safe enough to be themselves...In a normal course of development the mother or other caretaker provides these conditions for the infant. In the therapeutic setting they are provided by the clinician" (p. 225). This structure evolves from the extensive experience and training of the therapist as it becomes applied to their understanding of the needs of the clients theoretically and through verbal and nonverbal communication.

It is important to remember that although the benefits of psychotherapeutic mediums can be broken up into single rewards such as increased physical fitness due to exercise or better social skills due to partnering, the goal of Dance/Movement Therapy is always the integration of the total person. "When speaking of the body, we are not only describing the functional aspects of movement, but how our psyche and emotions are affected by our thinking and how movement itself is changed within them" (Chaiklin, 2009, p. 5). The unique and invaluable characteristic of Dance/Movement Therapy is that it draws from a place deep within the soul to manifest an experience that goes beyond words or physical action. When dealing with situations of the body, kinesthetic learning, and expression it is more difficult to cheat oneself in an experience or fake

one's way through progress. The visceral nature of the individual presents itself in a form that transcends speech, mimicry, or interpretation of another's version of healing. Dance/Movement Therapy allows for the individual to tap into resources that can only come from a personal place within the psyche, and subsequently allows for the physical body to become the medium through which it is expressed and felt.

The reason why its formula works so well is that Dance/Movement Therapy utilizes all of these individual rewards in the emotional, social, cognitive, and physical realms to live up to its mission to promote the integration of the whole individual. When the affects of this type of specific movement are cultivated and work together, it is the whole person that feels the rewards of their efforts. This place of benefit and reward is the place that we all aim to arrive at, and Dance/Movement Therapy helps provide a means for those who cannot help themselves to realize they have the tools to begin the process of healing. Its affects on the mentally handicapped, in particular, allow a group of people that often feel helpless to take control of their own progress and feel a strength and existence that comes from their own competence in their body.

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BayDance.com

A Ballet and Modern Dance Information Resource

Who's dancing what, when and where around San Francisco Bay

Bay Area Dance Links

Last Modified April 5, 2011

Classical & Contemporary Ballet Companies

- [Alonzo King's LINES Ballet](#)
- [Anastasis Ballet Company](#)
- [Ballet San Jose](#) (also see [unofficial site](#))
- [Benicia Ballet](#), 707-746-6757
- [Berkeley Ballet Theater](#)
- [Berkeley City Ballet](#)
- [Central West Ballet](#)
- [Company C Contemporary Ballet](#)
- [Contra Costa Ballet](#)
- [Diablo Ballet](#)
- [Lawrence Pech Dance Company](#)
- [Marin Ballet](#)
- [Marin Dance Theater](#)
- [Mark Foehringer Dance Project](#)
- [Morgan Hill Ballet](#)
- [Oakland Ballet](#)
- [Pacific Ballet Theater](#)
- [Peninsula Ballet Theater](#)
- [Peninsula Youth Ballet](#)
- [sjDANCEco](#)
- [Santa Clara Ballet](#)

BayDance Movie Promotions

Modern Dance Companies

- [ahdanco](#) - Abigail Hosein dance company
- [Company Chaddick](#)
- [Dance Elixir](#)
- [Dance Repertory/San Francisco](#)
- [Dandelion Dancetheater](#)
- [Deborah Slater Dance Theater](#)
- [Facing East Dance & Music](#)
- [High Release Dance](#)
- [Jennifer Mellor Dance Project](#)
- [Jess Curtis Gravity](#)
- [Kendra Kimbrough Dance Ensemble](#)
- [Kim Epifano. Epiphany Productions](#)
- [Kunst-Stoff](#)
- [Gretchen Garnett & Dancers](#)
- [Labayen Dance/SF](#)
- [Levy Dance](#)
- [Limon Dance Company \(San Jose and New York\)](#)
- [Liss Fain Dance Company](#)
- [Margaret Jenkins Dance Company](#)
- [Mark Foehringer Dance Project](#)
- [Moving Arts Dance](#)

Theaters & Venues

- [California Theatre, San Jose](#)
- [Cal Performances, Zellerbach Hall, UC Berkeley](#)
- [Center for the Performing Arts, San Jose](#)
- [College of San Mateo Theatre](#)
- [CounterPULSE](#)
- [Cowell Theatre](#)
- [Dance Mission Theater](#)
- [Dean Leshner Regional Center for the Arts](#)
- [Eighth Street Studio, 510-524-9346](#)
- [The Garage, San Francisco](#)
- [Jon Sims Center for the Performing Arts](#)
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- [San Francisco Ballet](#)
- [Smuin Ballet](#)
- [Western Ballet](#)
- [Valley Dance Theater](#)
- [Young Artists Ballet Theatre](#)

Mixed Genre & Dance Theater Companies

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- [AXIS Dance Company](#)
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- [Double Vision](#)
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- [Huckabay McAllister Dance](#)
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- [Motion Lab](#)
- [Printz Dance Project](#)
- [Project Bandaloop](#)
- [Run for Your Life! ...it's a dance company!](#)
- [Smith/Wymore Disappearing Acts](#)
- [TRANSIT: 415-273-5890, transitdanceco@post.com](#)
- [Zaccho Dance Theatre](#)

- [Nancy Karp + Dancers](#)
- [Natasha Carlitz Dance Ensemble](#)
- [New Trails Dance Theatre, P.O. Box 33 Danville, CA 94526](#)
- [Nguyen Dance Company](#)
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- [Retail Dance](#)
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- [Savage Jazz Dance Company](#)
- [Scott Wells & Dancers](#)
- [sjDANCEco](#)
- [TRANSIT](#)
- [U Dance Electra](#)
- [Vabang!](#)
- [Zohar Dance Company](#)

Resources and Such

- [California Dance Network](#): a resource guide to dance throughout the state.
- [Djerassi Resident Artists Program](#), offers 4-week residencies in Woodside, at no cost, to choreographers and other creative artists.
- [Isadora Duncan Dance Awards](#)
- [Museum of Performance and Design](#)
- [San Francisco Downtown Hotels](#): Welcome to your source for Downtown San Francisco hotels. We now offer over 25 hotels in the downtown San Francisco area.
- [SummerFest/Dance Festival](#)

- [Casquelourd Center for the Arts, Oakland](#)
- [Marin Center, San Rafael](#)
- [Mountain View Center for the Performing Arts](#)
- [ODC Theater](#)
- [Palace of Fine Arts Theatre](#)
- [Paramount Theater, Oakland](#)
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- [Shawl-Anderson Dance Center, Berkeley](#)
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- [Stern Grove](#)
- [Studio 210, phone 415-267-7687](#)
- [Project Artaud Theater](#)
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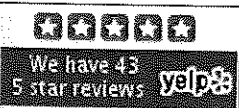
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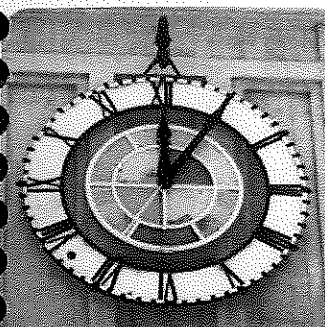
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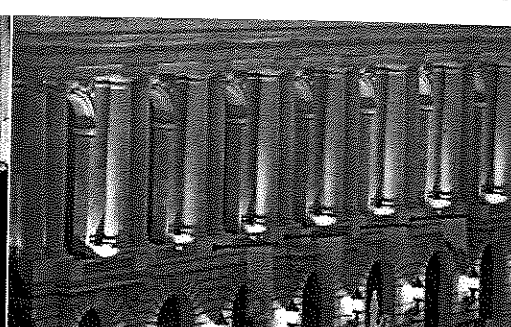
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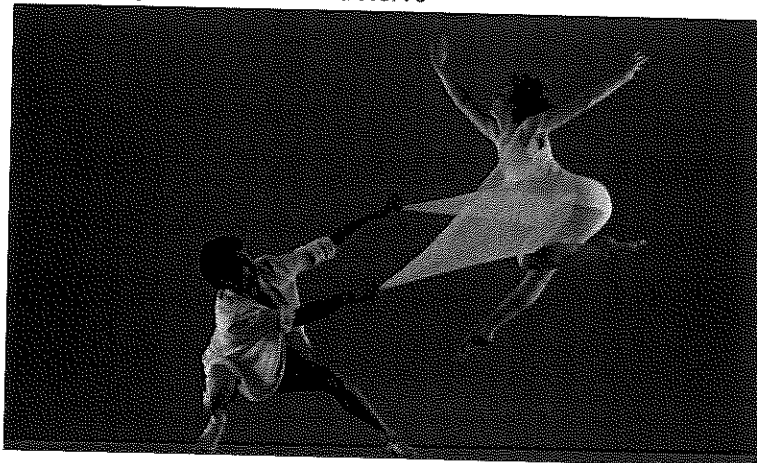
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ODC Theater:

Box Office Hours: Wed-Sat 12-6pm
 Tel (415) 863-9834 Fax (415) 863-9833

Online

3153 17th Street, San Francisco, CA 94110

ODC School Office:

Hours: Mon-Fri 9am-5pm
 ODC School Classes: 7 days a week, refer to [class schedule](#)
 Tel (415) 863-9830 Fax (415) 863-9833

Para información en español llame a Carlos Lopez al teléfono (415) 863-6606 x 115 o
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Anne Zivolich

Yayoi Kambara

Corey Brady

Quilet Rarang

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<http://www.odcdance.org/contact.php>

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Collaborators



Andrea Campbell | Mistress of Costuming

Anyone you ask will tell you, since Andrea was 3 years old, what she wanted to do when she grew up ... "make clothes". Born and raised in the City of Angels where she participated in designing, sewing, and reclaiming items for friends while she was in high school she learned the basics of sewing developing costumes for street, school, club, and theatre performances.

Andrea attended college in the City of Stars focusing on patternmaking and costume design continuing to design costumes and took it a step further working with performance artists to develop entertainment pieces that would be able to hold, bend, and fly-off on queue. Working with costumes that needed to be absolutely gorgeous and yet extremely durable she experienced freedom from the basics of sewing and was able to think and work outside the box for projects in ways like sequined duck cloth corsets.

Andrea is often seen on the train somewhere around the world in more layers that required to show off something she just finished knitting, sewing, or a general pre-purposing of. Preferring the type of art you can hold/wear she spends her time sewing, knitting, sculpting... when you can manage to part the computer from her hands.



Caitlyn Carradine

Caitlyn Carradine, born and raised in Los Angeles, is a choreographer and contemporary ballerina whose work transcends various venues, mediums, and roles as she feels the spirit of her native home is what guides her practice. She trained at and graduated from Vienna Austria's Wiener Staatsoper Ballettschule (1998-2001) and danced in productions at both the Wiener Staatsoper and Volksoper Wien before returning to Los Angeles, California in 2002 to establish her company: Los Angeles Contemporary Ensemble (L.A.C.E.) an avant-garde experimental dance theater. L.A.C.E. has produced 25+ original evening length dance productions including "dancing with paints" which was used to create a billboard for Hollywood Boulevard. L.A.C.E. resided in the abandoned portion of the Camarillo State Hospital from 2003-2006 and since has been a nomadic company most recently moving to Vienna, Austria where it will serve as a collaborative production base. Collaborating with DOUBLE VISION in Europe has come as a synchronistic and natural next step and it is all very thrilling to help represent California halfway around the world. *Photo by Jay Matsueda.*

<http://www.dancingwithpaints.com>

<http://www.lacetheater.com>

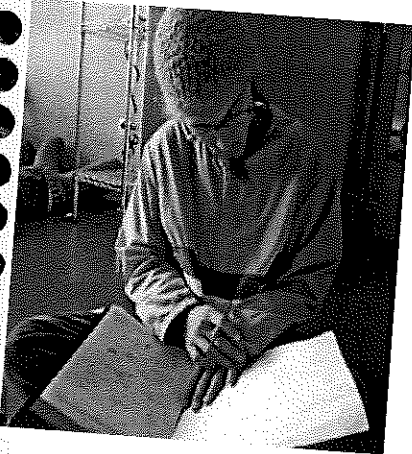
<http://www.double-vision.biz/new/about/collaborators/>



Naomi Clark | Set Designer

Naomi Clark is an interdisciplinary painter and textile designer living and working in Brooklyn NY. She received her BFA in painting from the University of Colorado at Boulder and her MFA in painting from Pratt Institute in Brooklyn NY. Naomi also is the co-founder of the design art house Fortmakers located in the Navy Yards in Brooklyn NY.

<http://www.naomiclark.com>



Ben Coolik | Lighting Designer

Ben Coolik is a collaborative artist whose work crosses and often combines multiple disciplines including lighting design, music composition, interactive multi-media as well as performance. At present, he is creatively influenced by his studies in California and India into the healing arts of Watsu® and Waterdance. Ben's recent bio-essay on lighting designer, Peggy Clark, will be included in USITT's book, *Late & Great American Theatre Designers, 1960 - 2010*. His collaborations have received grant support from ICE (Ideas for Creative Exploration) and The Kitchen, NYC. Ben holds a Master of Fine Arts in Theatrical Design, UGA 2005. (www.elinomad.com)



Dorsey Dunn

Raised in East Asia and a veteran of many cities, Dorsey Dunn is a San Francisco-based artist. His work in sound, text, and image, in the form of installations, performances, and written and recorded works, is an extended meditation on the perimeters of language, the movements of silence, and the vagaries of comprehension. The human voice, through speech and other sound, is an important component of his work, as are considerations of public and private, revelation and hiding, fear and freedom. Dorsey has performed and exhibited his music and sound installations in the US and Europe. He is currently at work on a full production of his large-scale installation piece, *The Narcissus Project*, and on a series of live performances of music for alto saxophone, midi saxophone and electronics. He has scored and produced music for film, theater, and dance; his latest score, for the film "IPO", will appear at the Slamdance and Cinequest film festivals this spring. Previously, he edited an international literary magazine, *Trafika*. He was educated in New York City.

www.dorseydunn.com

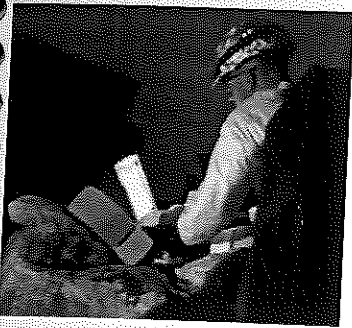


Jessica Gomula

Jessica Gomula joined California State University, Stanislaus as the professor of printmaking and new media in the Fall of 2005. She currently enjoys dividing her free time between hiking at Yosemite and being a member of the performance group DOUBLE VISION in San Francisco.

She received a BFA from the Atlanta College of Art in 1996, and her MFA from Illinois State University in 2000. She has since taught new media and web design for Bradley University and Heartland Community College, IL. liquidneon.NET

<http://www.double-vision.biz/new/about/collaborators/>



Dave Holton

Dave Holton makes automatic electronic music programs for the Anarchy wing of DOUBLE VISION.

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Jason B. Jones

Jason B. Jones has been involved in multi-media events in the San Francisco Bay Area, Southern California, Albuquerque, and New York City since 1998. His credits include curating, producing, performing, and installation artist. Most recently working with DOUBLE VISION.

Hailing from Missouri, he became interested in photography and installation art in high school. He took that interest to the University of New Mexico, where he received a B.A.F.A. in Art History, with a specialization in the History of Photography. During this time, he began experimenting with perception based installation art and sensory environments. While in Albuquerque, Jason was involved in a number of shows and events, frequently with Sean Clute and Overcast Records. This culminated in his multi-sensory piece "Splitting Atoms."

During January of 2000, Jason moved to Los Angeles, and continued to write about and practice art. He also

<http://www.double-vision.biz/new/about/collaborators/>

began handling and installing artwork in museums, galleries, and for private collectors. For the next year and a half, he would do several site specific pieces. Most notably, "Deprivation," at Lake Isabella, California.

Upon arriving in the Bay Area, he began collaborating with Sean Clute once more. This partnership lead to shows at the Autonomous Mutant Festival, in New Mexico, and through the San Francisco Bay Area. Jason was witness to the creation of DOUBLE VISION, and continues write about and practice art with them.



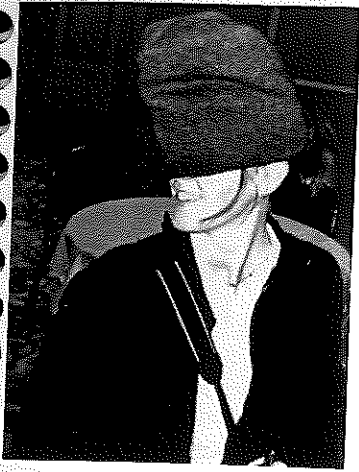
Elisabeth Kohnke

Elisabeth has been involved in music, art and dance since she was a child. From opera and modern dance choreography to sculpture and electronic music, she finally settled for a BA in music composition and recording techniques at Mills College in Oakland, CA. During her time at Mills she studied with Fred Frith, Pauline Oliveros, and John Bischoff, and recieved the Paul Merritt Henry Prize Music Award. Kohnke then went on to perform and study sound diffusion and electronic music at the University of Glasgow in Scotland. Around this time video had also become a passion of hers, and she began to experiment with user interface interactivity exhibited in a video piece entitled *Useful Garbage*. Currently Elisabeth works as a free-lance videographer, editor, and DVD designer for private clients and local groups like Pinch Me Films and Berkeley Community Media. As for her own projects, she co-produces and composes music for a local television show called *Affordable Entertainment* which currently airs in the San Francisco Bay Area.



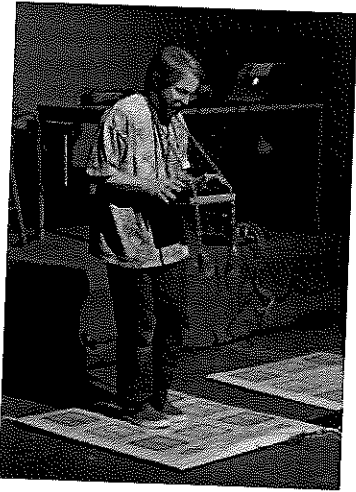
Peter Matthews

Peter Matthews is a native of the San Francisco Bay Area. He is a founding member of Boxcar Theatre and serves as Associate Artistic Director. He has tried his hand at artistic direction assuming the role of Artistic Director/Choreographer for Synergy, an improvisational movement ensemble, which he directed for three years before moving home to the West Coast. He is also a member of SFStageWorks and Eastenders Repertory Company. He received his B.A.s in Theatre Arts/Performance and Spanish from the Pennsylvania State University, School of Theatre and the College of Liberal Arts. He has had the great joy of studying acting locally with Gregory Wallace of the American Conservatory Theater and Rodney Hudson while working with Shakespeare Santa Cruz. He also studied and performed with premiere Fosse dancer, Spence Ford, and also with Patricia Heigel-Tanner of the original Doris Humphrey Company.



Anne Peattie | Photographer

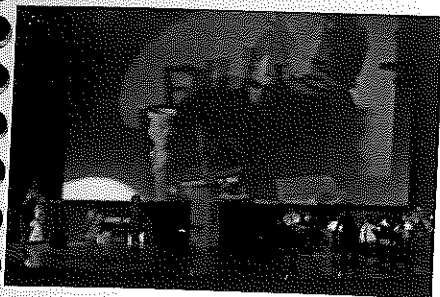
Anne Peattie is currently a grad student within UC Berkeley's Integrative Biology program. When she isn't examining gecko setae, she's busily snapping photos for DOUBLE VISION and others. You can find her work throughout this site and on FLICKR: flickr.com/photos/anniemack/



Tim Thompson

Tim is a software engineer by day and software artist by night. For more than 20 years he has been experimenting with algorithmic and realtime music, developing his own programming language (KeyKit) along the way. Moving to the Bay Area in 1996, Tim has been inspired by events such as Woodstockhausen and Burning Man. His performances and creations tend to use unusual controllers, ranging from qwerty keyboards to wireless joysticks to playstation dance pads. His Burning Man installations include a 12-foot high lyre and an antique radio. Most recently, in addition to working with DOUBLE VISION, Tim has been doing realtime graphics and video processing with an improvised art ensemble called dud.

<http://nosuch.com/tjt>



Bill Wolter

Bill Wolter is a musician/composer, multimedia artist, and sound engineer from the San Francisco Bay Area. His work hovers around the sounds of experimental rock, jazz, and new music, emphasizing rhythmic quirkiness and melodic angularity. Bill is an accomplished electric guitarist and bassist. He has also studied composition with Fred Frith and Alvin Curran at Mills College. Most recently he has been working on a track for a Wesley Willis tribute album.

www.tribalgenes.com



Nicole Zvarik

Nicole Zvarik has an MFA in Choreography from Mills College, where she studied with Molissa Fenley, Kathleen McClintock, Sonia Delwaide-Nichols, and Anne Westwick. Originally from the East Coast, Nicole received her Bachelor's degree in Dance and Sociology from Wilson College. While at Wilson, she danced with Chambersburg Ballet Theatre, performed and choreographed for Wilson's Modern Dance Ensemble including performing for Italia Dance Festival in Cesena, Italy. Her path in choreography has been an eclectic exploration of possibilities including dramatic narrative (Who wears Red Shoes), site specific (Pathfinders), mathematical concepts (Degrees of Order), and audience participation (Mutation of Mondrian). Nicole is one of the founders of Deep Root Dance, a collective of modern dance artists who promote and support dialog about the art making process through low cost performances and workshops in the bay area. Nicole is currently producing her own work throughout the bay area and is an active collaborator with DOUBLE VISION.

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APPENDICES